

Kodak

MOVIE NEWS

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Daniel P. Taft Jr.
Editorial Collection

The Week Before Christmas and...



You may be interested in your Christmas movie.

Christmas, the children's first conviction to the century, just doesn't stop and happen. It begins days and weeks before Christmas Day—and so should a proper Christmas movie in which the 25th is the climax of the full holiday story. The more completely your movie builds up to the climax, the more significant and enjoyable will be your reliving of this holiday.

Outdoor preparations

The first evidence of the holiday, we'll guess, will be the hanging of the Christmas wreath on the front door—and a few opening shots it will make for your movie.

Then there are the delivery trucks that hurry to the house with mysterious and heavily wrapped packages. No reason why you can't get a shot or two of this event to intersperse with other shots made from outdoors of young and curious faces, noses flattened against windowspanes.

There's lots of excitement, too, on downtown sidewalks and in downtown store windows. Maybe there's a Christmas parade. Very probably there's a sidewalk Santa into whose little it would be nice to show little brother or sister popping some Christmas popcorn. Window and building decorations are a colorful camera challenge . . . and from within at least one shop it should be possible to shoot out, or to show the wide-eyed children looking in. And surely the youngsters have a name or two on their shopping list for

not a moment too soon
to start shooting
your 1969 Christmas
movie story!

which they will have gifts to carry home.

Then, of course, there's the fragrant and once-a-year Christmas tree to be carefully selected and stowed in the family car!

Indoor preparations

This is where you'll find and film most of the holiday's big doings. And to capture them whenever and wherever they occur, you've only to press the exposure button of a loaded movie camera mounted on a handy light bar. A camera loaded, of course, with Type A Kodachrome Film—which, if you care to, you can use outdoors with good results by simply shooting through a Daylight Filter.

Where to begin indoor Christmas shooting? Where the opportunities begin. Perhaps starting with you, addressing and enclosing your Christmas card. Perhaps the opening of the cards you receive—and their arrangement on mantelpiece or bookcase. Perhaps late-hour wrapping of presents and their concealment.

Christmas starts early in the kitchen, too. Christmas cakes or cookies or noddles or puddings or jellies. Maple jumbo-sized gingerbread men to be hung on the tree.

The pace steps up even faster on Christmas Eve—and it's fortunate indeed that indoor movies have become so downright easy to make. For you'll want lots and lots of shots of the children. Most in stay right in the Christmas story. Yet some, probably, to be put aside for inclusion in each child's "growing-up" reel. Do the children in your family help decorate the holiday tree? What a chance for color movies this is, as the tree is brought in from outside and secured to its stand—

and first the lights, and then the strings of tinsel or popcorn, and then the long-familiar ornaments are carefully unwrapped and hung in position. A good example here: Dad, seen from the youngster's viewpoint, wags up by the ceiling to be above the topmost decoration . . . the little fellow, head cocked critically, as viewed from Dad's eye level . . . and then the two of them, hands clasped behind backs, as they study the finished tree.

Of course the youngsters, although with obvious naps, must eventually get to bed. There's a shot or two or three. And then, downstairs, packages come out of hiding and are arranged under and about the tree. Small toys and goodies are stuffed into mantelpiece stockings. Soon everything is ready—just as the children will see it in the morning.

This you won't want your movie-camera to overlook. So, plugging in the light bar you make one last Christmas Eve shot of the merrily glowing room . . . and then there's a close-up of your hand turning off the lights to briefly darken your screen before the curtain is raised for . . .

CHRISTMAS 1955

Hopped and hollered younger, older tumble excitedly down the stairs.

Prem in front . . . as they pass, bewitched by the sparkle they see!

Prem in back of them . . . as they dash out on the snow or fireplace stocking.

Most holds up the first package, and tells me the name of a young and likely recipient.

Chubby fingers颤栗 with titter and wrapping . . . a childlike face breathlessly announces:

Last package for meeeee! — yet we all should have thought!

More and more presents . . . and a growing bulletpoint of colorful gift wrappings around each member of the family.

And again the children . . . now dressed . . . absorbed in a new favorite toy or game.

The jingling noise being heard . . . the children will stop and sit still. The golden presents are repeats. The call to Christmas dinner!

Your family gathered before the Christmas tree . . . rich in means to be thankful . . . rich in memories to be remembered in years to come.

Merry Christmas!



Heated process of good things to come.



These shiny lights can never be forgotten, too!



Having a grand time just like the movie subject!



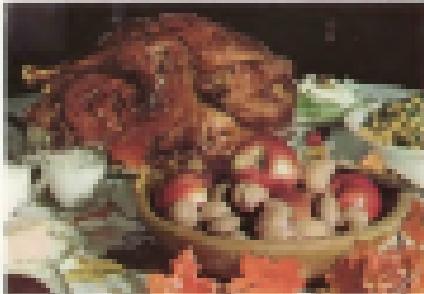
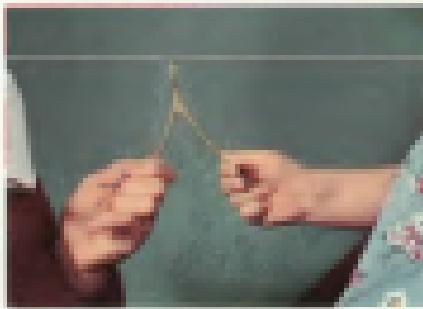
Christmas day and the favorite boy!

CHRISTMAS and CLOSE-UPS

As you can see from the previous pages, many sequences of your Christmas movie are naturally close-up views. Shown here are but six shots which you can make real close up, and you'll think of many more—as many as you could almost shoot your entire holiday movie that way.

Chances are you can move in close enough using the standard lens on your camera. If not, you can get an inexpensive close-up attachment or use a telephoto lens instead. Your dealer will be happy to help you. Extreme closeups of Christmas cards, tree ornaments, gifts, table decorations, and excited kids will fill your screen bigger than life, and you'll find that these are the shots that evoke the most and easiest from your viewing audience.

Since the finders of most movie cameras don't "see" precisely the same field as the lenses (known as parallax), be sure to correct for this when shooting closeups (3 feet or less) by tilting camera up slightly, after framing subject in finder.



New Year's Eve Movie Ideas



This is when friends are in party mood, party clothes. This, indeed, is a big opportunity for capturing those always important movie subjects—greetings.

It's so easy, too, to make indoor movies when both cameras and photo-lamps are mounted on a "shoot-from-the-hip" movie light bar. And—depends on it—twelve minutes from this January 1, the screening of your 1989 New Year's film is sure to be the first movie hit of '81!

A little stock something like this:

Each guest—up close—opens his or her

animal in living room or game room

Animated grape—until all are shown

Noise arm dropping on dance record—and several people dancing

The rooster chick as its hands approach 12—and the gay exchange of good wishes between good friends.

The buffet table—as guests serve themselves and then gather in informal groups

A sprig of mistletoe above a doorway—then a downward "pan" to the host and hostess as they raise their glasses to wish everyone "Happy New Year!"

Children are great actors . . .

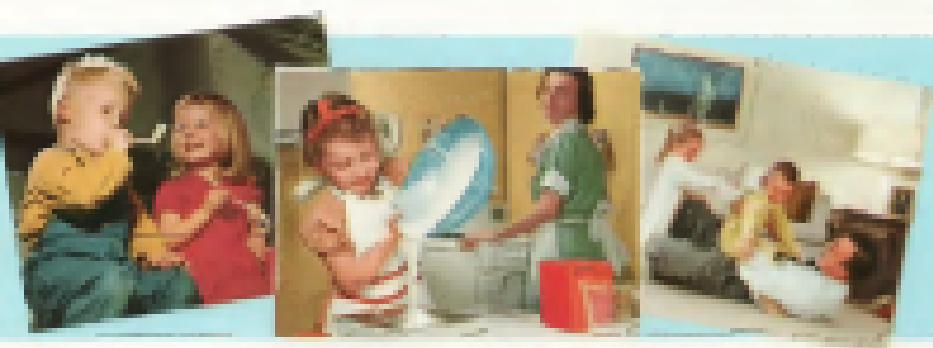
If you can keep them from acting

Talk about a perfect pair—children and movies are it!

Children, naturally, are every parent's favorite picture subject. Children, also naturally, seldom stay still at picture time, or any other time. How nice it is, then, that a movie camera hopes they won't!

Some of the things that make for won-

derful movie story in the letter? Don't you believe it—it's both in the closeness of the rock samples, and in that of a boy's anger face. You can suggest bits of action. Ask him to hold a piece of rock up before him as he tells you about its type and importance. Do you have a movie title? You really should—because its title frame can



derful growing-up movies are shown on this page. There are lots of others, and nothing—repeat, nothing—will enlist a youngster's cooperation quite as fast as, "Hey! Let's get a movie of that!"

Sometimes the activity will be just play. Sometimes serious stuff. Sometimes a coloring book, or a toy airplane to be assembled. Yet sometimes a treasured stamp or rock collection. Not much of a

title frame any other small object.

The little lady in your house is every bit as fine a camera target—and play acting just seems to come naturally to the child members of every family. Take her own cake in Mom's big kitchen—ever? Gladly! Set the table for a doll's party! Oh, let's!

Come to think of it—what better place could there be to make home movies than your home? What better time than now?

Don't Put Your Camera in Cold Storage

Too many persons miss out on wonderful winter footage because they put their cameras away from Christmas to Easter. If you live in the snow country, there's plenty of outdoor movie fun that definitely belongs in your diary—snowball fights in the back yard, ice skating, sledding and tobogganing, ski trips, to name a few. And if you live or spend your winter vacation in tropical areas, you will want movies of your boating, swimming, golfing, and other family activities.

Exposure. Making movies over white snow is about the same as on a brilliant summer beach. Your subjects in both cases are bright, and average exposure settings won't do. However, correct exposures are easy to estimate.

The correct lens setting for average subjects in bright sunlight using Kodachrome Movie Film is f/8. But snow scenes and lights used are brighter than average and they reflect more light. Thus you should close your lens opening one stop—from f/8 to f/11—which cuts the light reaching the film by 50 per cent. If you have people in the near foreground whose activities are the primary source of interest in the scene, set your lens halfway between 8 and 11.

Films. Normally you don't need a filter to make good color movies with Kodachrome Film, which "sees" things just about as you do. But shooting over snow is said and written are occasions when a filter can serve you well. The Skylight Filter, for Daylight Kodachrome Film (or the Daylight Filter, if you use "Type A" film) will offset the excessive bluish tinge that tends to be present.

Surroundings. Do you shooting from some protected location where snow won't get on your lens and blur the



winter powder shooting. In heavy snowstorms set your lens at f/4. Over-all scenes of falling snow seldom look as real as you might like. For better effects, try shooting snowflakes falling in front of a dark doorway.

Loading. Best place to load your camera is indoors. With self-loading models, be sure to leave plenty of space for your loops. Cold film becomes brittle, and brittle film in a "tight" loop may break.

Changes in temperature. If you leave your camera outdoors in winter's cold for any length of time, it will get chilled. When you take it back indoors, moisture will condense on the lens. Give it a few minutes to warm up and evaporate that condensation before attempting indoor shots, or taking it back outdoors again. If weather is extremely cold, keep camera under your coat when not shooting.

Skiing tips. Same exposure settings as mentioned above. If your camera will shoot slow motion, use it when you can, especially on jumpers. If you use a tripod on snow, be sure to spear its feet into pole stings or it's apt to change position suddenly at a most inopportune time. Actually, you can do very well hand-holding your camera, and it will probably be easier to follow the action. But there's more than the actual skiing for you to shoot—groups racing, signs, close-ups of faces, the ski lift. Get the whole story.



WHAT'S YOUR ANGLE?

Most movie scenes are shot at eye level—yet they wouldn't be, and often shouldn't be. Different camera angles add variety to shots of the same subject. And sometimes you need to angle your camera downwards or upwards to get the best background for your subject. There's no one vintage point for movie-making—there are several, and by using them, you give your movies that extra bit of spice.

For example, you wouldn't want your



This square-angle view is a good one—the tree in the background is a useful backdrop.

entire footage of Niagara Falls to be shot from one point. It's especially impressive when viewed from the gorge or from the "Maid of the Mist." And for scenes of the young tots in your family, shoot from his level part of the time.



IN MOVIES

Tempos can make any movie lively or dull. What do we mean by tempo? The pace or rate of activity in general. Different camera angles and positions, and varying scene lengths can all be utilized to give your movie good tempo.

For example, you want to film Dad as he shovels the driveway to free the family car after a heavy snowfall. You could get a medium shot and film away from start to finish of the shoveling job and you would get an insufferably dull film.

To inject good tempo in this ordinary film subject, you would start off with a medium or long shot of Dad approaching the driveway with his shovel. This could run about 10 seconds. Then move in for a shorter and closer shot of Dad; extreme

close-ups of the shovel as it takes two or three bites, a two- or three-second close-up of Dad's face. Then move back to show the pile of snow that has accumulated in three or four shovelfuls and addled by it. A skyward angle of Dad as he sits on his shovel. A medium shot—Dad still resting—watching a group of neighborhood kids running towards camera and jumping into pile of snow alongside of driveway. Close-up of the kids shot from other side, followed by a medium shot of them running on to another play area. Short close-up of Dad suddenly returning to his job. Another extreme close-up of the shovel in action—much closer than before. Long shot of Dad removing the final bit of snow, and then backs out of driveway.

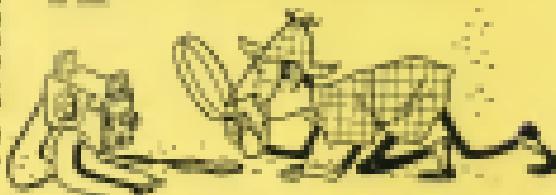
The tempo comes from variations in scene length, plus changes of field of view and of camera angle. These factors will not only make your film more interesting, but will give you the most "story" for the amount of film used.

THE CASE OF THE DESERVING CAMERA

There are ten basic reasons why every camera deserves a carrying case. One is protection. Not only does a case minimize the effect of bumps and scratches, but protects the camera, particularly its lens, against dust and moisture. The second reason is convenience. If you happen to "lose" your camera, it is to know it. And with today's field cases, you just unsnap the strap from and your camera is ready for shooting, even though it's still safety in the case.

The Kodak Field Case for 35mm Movie Camera

is only \$14.95, and the Kodak Super Zoomed Case which holds cameras up to 16mm film plus one other camera or 16mm motion picture camera, but your dealer. The cost that you pay is for him.



Just about everybody has a "good shot"—and he's especially proud of and would like others to see. You can let 2 million other amateur photographers see your "good shot." Send it in—soon or later! Close-ups, scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Send film clippings only, please. Three lines of text from home are enough—a fraction of a second's screen action! Address: "Good Shots," Kodak Movie Room, Eastman Kodak Company, Rochester 4, N. Y.

GOOD SHOTS



Peter Nichols, Pleasantville, N.Y.—Young Peter was in agreement with his new pet puppy that the best way to make a picture was just pleasure forever. Camera comes out "noodly" everything anyway.



John J. McWilliams, Bronx, N.Y.—The subject for the photograph on the left is placed in place the ultimate effect. The shapes in the foreground were made and arranged to this winter scene. 1951.



Edmund Morris, Takoma, D. C.—This tray full of several different colored cookies that have just been baked and decorated completely in a predominance that . . . of blueberry. Used for last Christmas tree.



Mary Ann Gandy, Scranton, Minn.—The bouquet of Mrs. Mary Ann holding a "blue" bouquet was made by Mandala last year—the idea of which came from the wild rose. 1951 was the year started.



Mr. & Mrs. George K. Hough, Bronx, N.Y.—This photo of just one of a thousand subjects in a photographic collection of children who have absorbed some of the teacher's love of both art and the A.P.



Mr. & Mrs. Wilson, Greeley, N.Y.—This is one of the many subjects selected for a portfolio that made over a period of several years. This shot of the puppies was made in the summer before it happened. 1951.

OD TS



Albert Ward, Pleasanton, R. I. — A youngster and his mother prepared some cookies and cream. Mr. Ward made the rest in his own past land cottage, many bought by bright-eyed visitors. (Submitted, 1/8.)



Charles West, Springfield, Mass. — An open fire brightens the room in the season when they like to play in doors. (Submitted, 1/8.) It is a remarkable record of the beauty of this 18-months' snapshot.



John Smith, Webster Groves, Mo. — Snow, yesterday morning, was the only weather which had not been a factor in a winter storm. So when these visitors had a visit to Webster Groves, they brought their snowman along. (Submitted, 1/8.)



L. T. Martin, Bradenton, Fla. — Mr. Martin and his wife have an 18-month-old baby daughter. Her first snapshot shows it was made to brighten winter with laughter through the trees. (Submitted, 1/8.)



Roger Adams, Chicago, Ill. — The joyful moment of this flamingo bird captures a most wonderful beauty for any winter snapshot. A flamingo has occasion now to "wade" for the other birds. This shot was made at 1/16.



H. H. Newkirk, Long Beach, Calif. — A broad-bladed cluster of a poinsettia flower from a plant every winter is shown here in this snapshot, just like this page is for winter cheer. (Submitted by Mrs. Gwendolyn Newkirk.)

There's probably more festive spirit at Christmastime than on any other one occasion. Yet we receive relatively few Christmas film clips for "Good Shots" consideration. If you get some good shots this year and can spare a few frames, we'd like to see them.

Make this a "Give and Take"

give movie gifts for a Happy Christmas! TAKE movies to save and share the fun!

Maybe it's for Mother—her "first" movie camera, or one for junior. Here are some wonderful gift suggestions for them. Then, too, friends will ask your advice regarding a "first" movie camera or pro-



Brionvega projector movie outfit

This new Brionvega 8 Movie outfit combines America's favorite movie cameras, the Brionvega Movie Camera with 1/2.3 lens, and the fine Brionvega 8 Movie Projector. This includes one 200-foot reel and film can. The cameras require only one simple setting, and the built-in projector did away from the focusing necessary. The projector is an compact as a portable radio bridge—just 11½ pounds, yet three times more powerful—up to 3,000 watts. Brionvega, \$245. Projector alone, \$145.00.



Brionvega range of 8 Movie projectors

The Brionvega Movie Camera, Model 1/2.3, comes fully loaded to make motion picture taking as well as motion picture viewing—all in a variety of the same basic (decorated) wooden cases, which open in front, and seal the camera exposure, called the box, case, and chest. No focusing. No extra lenses to buy. Only \$47.00.

Brionvega—standard projector 8-M.

The Brionvega Movie Camera 8-M., 1/2.3, includes the easy-to-use camera with 1/2.3 lens plus a standard 8-Lamp Movie Light, 100 foot projector lamp, screen, 200-foot package, etc. \$45. Open the box for wonderful family viewing—movies or not. Film cases of all sizes, too, price is \$20.00. The Brionvega Camera, 1/2.3, is available separately at \$42.00.



Brionvega 8 Movie Camera provides full motion picture vision. Unique design keeps camera ready for instant use. Magnifying viewer, box top glass. Price from \$47.00.



Stocking Gifts

Brionvega Movie Box and Case comes in 2000- and 1000-foot sizes for home films... in 400-, 1000-, and 2000-foot sizes for motion films. Brionvega unique box design, from \$1.00 to 200-foot film reel and can.



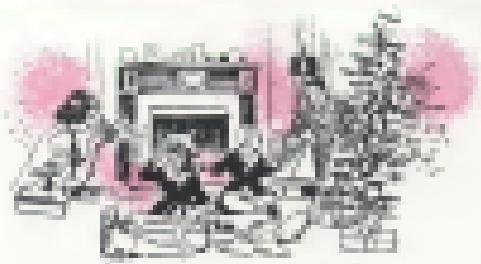
Brionvega Projector Lamp for Brionvega Movie, \$1.00-\$2.00. Color, blacklight, and white. Color Automatic Lamprey. They change the standard lamp to one that produces no heat or bright light. Color projector, \$14.00.



Prices are list.

Christmas

son. You won't go wrong in recommending any of these for, although their prices are moderate, they are dependable performers. Show this to someone you know who should be making movies.



Oliver Super 8 camera
with built-in motor

The Oliver One Supermovie Camera, Model A-113, satisfies any enthusiast in amateur motion picture making. It's a pocket camera in the tradition, yet having the unique exposure dial, automatically sets correct focus, exposure, and shutter. Whatever you wish, you can make settings independent of the usual reading. Its motor is silent. Camera comes with leather carrying bag, an extra exposure meter, and lens. To enable you to use other Kodakvision Film cameras, other features include two exposure scales for normal, wide-angle, and telephoto lenses, separate telescopic viewer, three bright lights to assist for any shot, adjustable eyepiece, and multi-speed bellows (variable aperture controlled by dial). Camera, \$19.95.



Automatic camera —
Motorized camera

The Autronic Supermatic Movie Camera has an adjustable eye that automatically sets the f-stop for the correct exposure. You can take one picture from bright sun to shade and back again, and the photo-finder continuously adjusts the lens opening to insure perfect exposure. It regulates each the light in the film so that the picture is good enough to print. It comes with the motor for exposures in excess of 8 to 100. The multi-blades optical shutter gives fast exposures and maintains shutter speeds up to 1/100th of a second. Camera, \$19.95.

Turn the page for
Projector Gift Ideas ►

FOR THE MOVIE-MAKER

Kodak Movie Filter Kit #2 makes home editing easy—just wash—
and dry. Kodak Movie, Kodak
Film Adapter, or Magazine
Lenses, \$19.95; Projector Screen
projection lamp, \$1.



Kodak Projector Editing Tools handle film and 16mm reels through the 16mm projector. Projector takes 16mm film, prints or prints for other job. Lamp, battery, dry case to store film. \$14.95 with supply of Projectiles.



Kodak Projector Screen
is 12 x 16-foot expandable
screen. Case is not included.
\$14.95.

Kodak Projector Screen
is 12 x 16-foot expandable
screen. Case is not included.
\$14.95.



Tips on Choosing

Your very first one—or a new

Whether you're in the market for your first movie projector, or are in need of a new and better model than you now have, there's one on these two pages that will suit your needs—as well as your pocketbook. They're totally new from design to operation to provide the maximum light on the screen per watt of illumination. And, as we mentioned on the previous page, they are wonderful for Christmas giving. Here are basic points to consider when buying a movie projector:



Brewster 6000 Movie Projector

This new, improved model of a long-standing favorite features a high-lumen lamp for extra-bright screenings, and accepts 200-foot reels for uninterrupted half-hour shows. Features remote action, "zoom," and power switch. Many popular screens included in projector cover. Has fast D/LR "wide-angle" lens that shows your movies 4 feet wide from a 10-foot distance. And it's fabricated for life at the factory—will never need oiling. Built-in case construction. \$744.95.

Brewster 500 Movie Projector has most of the features of the above model such as remote action, "zoom," flexible screen, etc. Comes with 200-watt lamp and accepts 200-foot reels. \$484.95.



Brewster 500 Movie Projector

Don't let its small size (7" x 17" x 8½") fool you—it performs big! Thanks to its special reflector-type projection lamp, efficient optical system, and built-in lens, you get bright screenings up to 3 feet wide. Its integrated threading makes for extremely quick and simple threading. Single touch controls forward projection and right focus. Has 200-watt halogen lamp for maximum power. Screen mask selling, \$44.95; with carrying case, \$49.95.

A New 8mm Projector

and better model.

EASE OF OPERATION . . . it should be a model that's easy for you to set up, thread, and operate. Built-in-case construction is good to have for easy handling and convenient storage.

ABUNDANT ILLUMINATION . . . be sure it provides the necessary screen illumination from the distance you will be projecting your films.

OPTICAL SYSTEM . . . your projector lens should be of a quality to give overall clear, sharp pictures.

EXTRA FEATURES . . . look over its details on optical features. If by demonstration, automatic threading and loading are great conveniences. Remote action and "stop" can give extra fun.

Maintainability . . . the most frequent cause of projector breakdown is under- or over-oiling. See that the model you buy is lubricated for life at the factory and never needs oiling. Permanent lubrication also insures quiet operation.

If you don't now own a movie projector, or if your films are not as bright and colorful as you think they should be, ask your photo dealer to project your favorite reel in one of the new Bausch or Kodak Color models shown here.

MODEL A20



MODEL A30



Automatic Models Color Movie Projectors

These two new models take all the trouble out of showing personal movies. You just put the end of the film in the take-up slot, and the machine loads itself automatically—right into the take-up slot. A new-type projector lens plus specially designed shutter and aperture enables either model to show your three movies up to 5 feet wide with brilliant results. Bausch has forward projection, reverse, "stop," and pause control as on one illuminated panel. The A30's front panel especially lets you project full-hour shows.

Other features include: 16-foot 8mm lens, holding reel case, low voltage, lifetime lubrication, built-in case design with storage space in base for 100-foot reel and power cord. Model A20, \$127.50.

Model A30 features

This projector has all the above features plus variable-speed control to compensate for distance variations, 4000 operations, and a Kodak Presto-Max Reel Selector fitted to its cover. \$167.50.

AUTOMATIC NEWS FOR 35mm COLOR-SLIDE FANS

New cameras sets its own lens
... new projectors put on
whole show automatically!

We movie-makers have enjoyed automatic exposure for quite a while. Now it's happening to 35mm color slides, too!

First: fully automatic 35mm model is the Kodak Automatic 35 Camera. Its electric eye reads each scene—and automatically gives the lens aperture for picture-perfect exposure.

This brings to color-slide shooting the same kind of aim-and-shoot freedom you enjoy in movie-making with an automatic Bolexie Movie or Kodak Clap Camera.

Perfect travel camera

For the color-slide fan who's traveling far places, this Kodak Automatic 35 Camera is the most wonderful thing that ever happened. It makes sure that each exposure is automatically right without requiring a moment's reflection on your part. This is supremely important in travel.

The Kodak Automatic 35 has a fast f/2.8 lens—fine even for "available-light" shot indoors. It adjusts for all film speeds from 30 to 100. Has manual settings for flash, too. At \$194.50, it's a real buy.



HIGH SCHOOL PHOTO CONTENT

After your cameras about the 19th annual High School Photo Contest, what happens? I guess, this year, over 100,000 slide prints will be submitted by the best teams, any manager, or pictures taken since April 1. That can be entered, any make of camera and any brand of the negative used.

Then comes "Public, private, and parochial school students of the U. S. or its territorial possessions, in



Automatic projection, too

The automatic Kodak Carousel Projectors are long-haulers as the finest of their type. Big news here is that there are two new Carousel models—a de luxe Model 550, \$129.50, and a low-cost Model 520, \$124.50.

The automatic features of both are the same. Each provides a choice of 4, 8, or 16-second intervals, with automatic showing of up to 40 slides in succession at one push of the button. There is provision, too, for manual control at a distance via a remote control. There is also forward and reverse manual showing . . . and repeats of any slide at will! Chief difference between the two models is that the 550 has an f/2.8 lens while the 520 has an f/3.5—ample for all home showings.

But the big thing about both is that—as in showing movies—you press the button and the Carousel does the rest . . . while you and your guests sit back and enjoy the show!

No wonder more and more movie-makers are now shooting color slides, too . . . and finding fans in both fields.

prizes \$11,200 cash prizes totaling \$10,750

In addition to the free time allowances mentioned earlier there are four Grand Prize trophies for participating groups: (1) \$1,000; (2) \$500; (3) \$300; (4) \$200. For further details, contact your local Kodak High School Photo Dealer, Rochester 4, N. Y., Kodak Photo News, March 21, 1969.

LETTERS TO THE EDITOR



Q. Does a Kodak Daylight Filter produce the same results with Kodachrome Film, Type A, as a Daylight Filter with Daylight Autochrome Film, shooting distance in mind? Mr. G. S. R., Baltimore, Md.

A. I thought you would like to say a Kodachrome Film shooting at the shot I made of the moon. I used my Kodak Movie Camera and a 45mm telephoto telephoto. Can you say it is Kodak Movie Model? Mr. G. S. R., Baltimore, Md.

A. It is a most interesting shot, and we're letting our readers see that you get a sufficiently sharp shot when you shoot the moon.

Q. Sometimes the film slide is too blue back in my camera. What can I do about it? Mrs. E. G. T., Sacramento, Calif.

A. Chances are the film you are using requires color correction caused by introducing an haze to the film. It may be recent humidity—the lenses and/or the housing have stored in a damp location.

A. Is there an inter-changeable slide model? Mr. G. S. R., Baltimore, Md.

A. No, but you can load your camera with Kodachrome Movie Film, Type A—shoot as in your present uses, and put a Daylight Filter over your camera lens for daylight shots.

Q. Where can I get information on recording motion picture sound—more than is included in the projector manual? Mr. J. H. K., San Antonio, Tex.

A. See your dealer for a copy of Kodak's "Magnetic Sound Recording for Home Motion Pictures." The price is only 25 cents.

Q. Where can I buy letters with adhesive backing for file work? Mr. W. B. L., Los Angeles, Calif.

A. There are several kinds available. Your photo dealer should have a selection of letter sets and notecards, or he can be asked to order for you.

Q. How far away should you get to take a photograph that is a portrait? Miss P. P., Chattanooga, Tenn.

A. There's no real distance, but if you have a fixed-focus camera and a zoomer, be sure to observe the minimum distance for the lens setting you use. Otherwise, your subject will not be sharp.

Q. Is it possible to use Kodachrome Film indoors? Mr. J. H. G., Baltimore, Md.

A. Yes, by using a Kodak Photoform Filter for Kodak Daylight Type Color Film. This is not recommended since it slows down the film speed considerably.

Q. In taking indoor movies, can you use a light meter instead of measuring the distance from lens to subject? Mr. H. H., Santa Barbara, Calif.

A. Yes, but, as many movie-makers have discovered, the new electric-eye cameras measure the photoflash illumination and set the lens automatically.

Q. Do you have any suggestions as to cameras for my Christmas present? I would like to get some new slides for an old camera. Mr. G. R., New York, N. Y.

A. See paper 2, 3, and 4.

Q. Can you tell me what caused the red streaks and black sections on my last roll of film? Miss M. S., Terre Haute, Ind.

A. You film was light which is leading or reflecting from camera, lens and camera or reflected light, and always reflects the paper hand after exposing a roll of film.

Q. In general, where's the best place to stand in shooting a movie of a person? Miss A. L., St. Louis, Mo.

A. Stand at a corner where the person will turn. Be sure the person is in focus if you do; it won't be coming into your camera lens.



Q. Why is your suggestion for staying warm inside the house during daylight hours? Mr. F. C. L., Greeley, Colo.

A. Load with Type A Kodachrome Film and use a lamp for illumination. Get out as much of the daylight as possible by pulling the shades. It turns things over.

Q. Will you please change my address as follows? Mr. G. R. W., Pleasant, Wash.

A. Sorry. (Readers should send in their old address with the new to be sure the correct change is made. The post office will not forward copies unless you provide the postmaster with package.)

Q. I plan to drive west on vacation. If I go through Arkansas, could I take a tour of the Kodak plant? Mr. E. B. L., San Francisco, Calif.

A. If I only one plant, but all three (if you have time). Kodak plants are located respectively at Kodak Research Station, Kodak factory, at the Camera Works, Kodak Eye Works, and at the Kodak Park plant.

We have prepared an attractive and convenient pamphlet, "The Kodak World of Kodak Photo Film," which comes in a book size or card mount. Just send 25 cents to Kodak Photo Film, Dept. 10, Kodak Photo Film, Kodak Photo Company, Rochester, N. Y. 14650.

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Kodak

MOVIE NEWS

Published by Eastman Kodak Company, Rochester, N. Y.



SPECIAL ISSUE

INTRODUCING NEW
AUTOMATIC CAMERAS
AND PROJECTORS

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Kodak Colorama at Grand Central Terminal in New York City. Transparency cameras fit that high and fit just long enough.

MAKING MOVIES OF THE "BLUE ANGELS"

When it was decided to shoot a Colorama of the "Blue Angels," the U. S. Navy Flight Demonstration Team, Kodak's TV programming thought that a film showing how this Colorama was made would make an exciting movie. Here is a first-hand account of how it was shot, as told to your *Hobby News* editor by John Scott, Kodak's exec manager of the photo expedition.

"We had ourselves off to Key West to join the 'Blue Angels' and to set up a shooting schedule that would fit in with their practice flights. First session were take-offs of the four jets in diamond formation with as many as three motion-picture cameras operating simultaneously, one in the control tower of the field and two at opposite sides of the runway where the planes became airborne. There is no way to describe the experience of seeing those four planes hurtling down the runway toward you, with full afterburners on, and then flashing by and up! And the noise! A totally deaf man could hear this noise since it actually rattles your bones.

"We set up our cameras at the end of the

runway to get a head-on shot of a takeoff. With a telephoto-lens on our camera we kept the formation full-screen from the time they were airborne until they flashed directly above us as we tilted up to a directly overhead shot.

"Later, we took off in the photo plane (P-3V Neptune bushy) to film the actual



12. The formation of the "Blue" makes camera work with photographer Mark Persell a thrill.

shooting of the Colorama. Our altitude varied from 5,000 to 14,000 feet, depending on the cloud formations. While Lt. Mark Persell of the "Blues" took hand instructions from the photographer and directed the formation by radio, we shot

(continued on page 11)

SHOOTING FROM THE AIR

Commercial airlines don't fly close enough or often enough for you to film in-and-out. But there are wonderful opportunities for you to get aerial-shot and air-ground movies. Start now and before take-off time to film the bands and bands of airport activities. And then get a day of your place as it looks and as it sounds up-

on a card in the back of the plane, if possible. When you take off, aim your camera out the window, forward with a bit of the wing in view. Once you're airborne, you can shoot more-

thing that looks interesting. Aerial views of coastal routes are later fascinating. To reduce the bluish hue encountered at high altitudes, it's a good idea to keep a Kodak Wrinkle Filter over your camera lens. When you approach your destination, shoot as much of it as you can. This will make an excellent introduction to movies made at your destination. And, on to "land" your plane. Get the same angle-of-view of the wing as the runway comes up to meet you. A brief shot of the airport and the passengers getting off the plane, and you have a sequence of some wonderful footage.



Harriet and I are shot at me and
the boys. Baby boy is, about 6.



"We make home movies, too!"

by Ozzie Nelson (*The Adventures of Ozzie & Harriet*—ABC-TV)

Harriet and I probably have the most-complete home movie diary of any family in the country. We have filmed 50 half-hour shows every year for the past 6 years, and when we rerun an early film, we're always amazed how the boys have changed. (No comment on how "far" changed!) I know you're going to say that these aren't home movies— they're professional TV shows. Actually, I think both classifications are correct. They are professionally made, yet the films are family shows featuring an honest-to-goodness real American family—the Nelsons.

Availability of Techniques

While our TV shows have the benefit of professionals, many of the techniques employed can—and should—be used by any amateur movie-maker. Techniques such as shooting in sequences, not random shots . . . checking camera finder for best angles and composition . . . plenty of close-ups. We naturally have to have a script to filming our TV series, which is not necessary in making personal movies. However, it helps to have an idea or story in mind. This way, you can shoot in sequence and end up with a story and not

just a series of animated snapshots of the family waving at the camera lens.

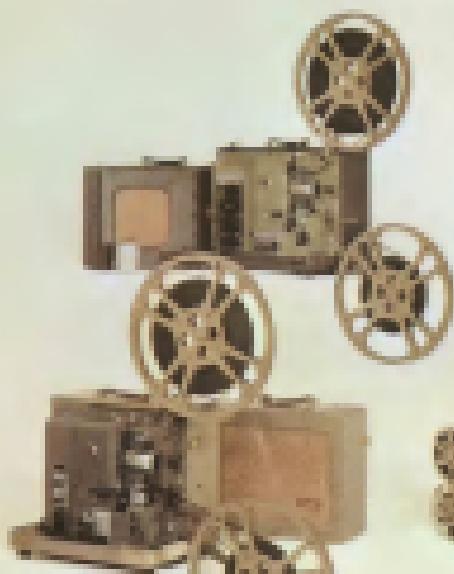
There are other distinctions between filming our TV show and personal movies. One that comes to my mind is the use of on-location titles, such as road signs or well-known landmarks. Titting by implication doesn't interrupt the continuity of the film, yet it does establish locale which is an important in a home show as in a TV show. Also, it pays to check your camera finder for the best angle from which to shoot. We always do. There's an easy rule to remember about this, and that is to shoot when the scene within the frame of the camera's finder looks right. Some of the things that make it look right are: Depth (objects in the foreground give depth to background objects); Camera angle (don't shoot everything at eye-level); and Color contrasts. Make sure you include plenty of close-ups. Believe me, Harriet still gets wistfully-eyed when she sees "bigger-than-life" movie portraits on the screen of her "baby" boys.

These are techniques you can follow with even the simplest amateur movie-camera. You'll find it takes no more film, yet you'll get a more interesting movie.

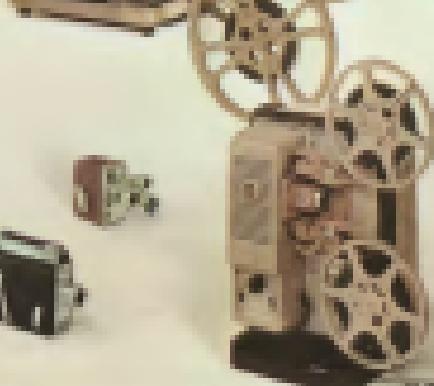


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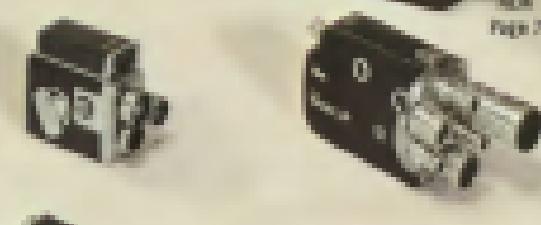
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OUNDING COMMERCIAL... BUT

of our new cameras and projectors



If the next few pages in this special issue of *Kodak Movie News* make your fingers itch to try out a new movie camera, please forgive us.

The fact is that Kodak has such wonderful new cameras and projectors just going on the market that we're almost bursting with pride and eagerness to tell interested movie-makers like yourself all about them.

They're not just new models with more attractive designs — although that's part of the story. More important are the basic new features. Features that take all the guesswork out of exposure, features that simplify loading, eliminate threading, give higher, more efficient light power, provide built-in accessories.

On the following pages you'll see a bright new projector hardly bigger than a telephone and just as light. Another, with super-brilliance, that practically grasps the film from your fingers to do the complete threading and take-up by itself. Cameras that make their own lens adjustments just by their sensitive reaction to light conditions.

Two famous names

Fully capable of producing top-quality *Sensormatic* movies are the Braunia *Movie Camera* and Projector. They are low in cost, yet they contain everything essential to good shows. They are America's, in fact the world's, most popular movie products and

the greatest value can be had in the home field.

The keen movie-maker who wants the ultimate in de luxe features, fine appearance, and convenient operation will be fascinated by the cameras and projectors bearing the "Kodak One" nameplate — the finest name in movies.

Your friendly photo dealer

If you wish to enjoy the flexibility, the added skill, and increased pleasure in movies that some of these new products can give you, don't feel that you're necessarily committed to what you already have. Talk to your dealer.

In general, you'll find the man behind the counter at your photo dealer's a friendly person who shares your enthusiasm and interest in movie-making.

You'll also find him happy to show you these latest cameras and projectors. He may want you to try them. If you're interested, he'll then likely suggest that you trade in your present equipment . . . and if you've ever minded a name because of wrong exposure or not being ready, or if you've ever thought of threading a projector as something of a chore, you'll probably consider his offer carefully.

Most dealers we know are accurate at estimating the trade-in and market value of photo equipment. And most people we've met who have had such dealings were pleased with the fair allowances they received in such transactions.



Kodak Cine

*the finest name
in movies*

So AUTOMATIC they almost



Kodak Cine Automatic Cameras



The new Kodak Cine Automatic Cameras set you free to concentrate on the creative side of movie-making, confident that each scene will be correctly exposed.

Under automatic control, the "electric eye" adjusts the fast f/1.9 lens system to changing light. If a cloud passes across the sun, don't worry about the change in lighting. The camera takes care of it. There are two signals which warn you when there isn't enough light for proper exposure. One is visible as you look through the viewfinder and the other is on a dial on the side of the camera.

Master any situation

Under tricky lighting conditions or for special effects, you can switch the Kodak Cine Automatic Camera to manual lens control by means of a "lock-in" device.

For example, in a scene with extreme lighting contrast you may wish to expose for one of the extremes instead of the average. You can do this by manually "locking in" the lens at the extreme setting you want. The meter dial on the side of the camera always shows what f/stop the meter is reading.

Built-In Filter

A "Type A" filter is built into the camera, which enables you to use indoor Kodak

chrome Film outdoors. Switch it in place, and a signal automatically appears in the finder and the letter "A" shows in a window on the front of the camera.

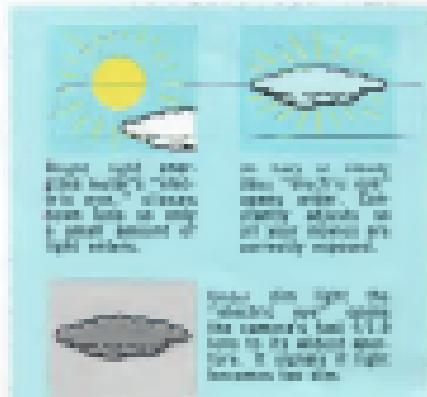
Camera of the future

A film index dial adjusts the "electric-eye" motor for ASA film speeds from 10 to 40 for faster shots than of the future.

The enclosed telescopic viewfinder adjusts to individual eyesight — it's easy to sight through, even if you wear glasses. Finder shows regular, wide-angle, and telephoto views.

Other de luxe features include an automatic-focus, Parage indicator, every-hand case, parallax correction.

Price of the single-lens model, \$69.50. Turret model, complete, \$114.50.



TAKE and SHOW your movies for you

Kodak Gine Showtime Projectors



Model A30



Model A30

Here are two new Show projectors that take any fun or tumble out of showing personal movies. You simply flip the switch and place the film leader at the top spooler feed — from there on the automatic Showtime takes over. It does the entire threading job — right onto the take-up reel — and starts the show, automatically.

All you have to do is sit back and watch your audience enjoy the biggest, finest, brightest film show they've ever seen. A new high-lumen projection lamp plus specially designed shutter and pulldown enables either automatic Showtime to show your movies up to 8 feet wide with brilliant results, and the 5-inch f/1.8 lens

keeps these sharp corner to corners.

The new Kodak Gine Showtime Projectors give you control of forward projection, reverse, "stills," and power reversal from one illuminated panel. The 400-foot reel capacity lets you program sixteen rapid half-hour shows.

Other features are: folding reel arms for easy setup, lifetime lubrication, built-in-eject design, storage space for two 400-foot reels. Model A30, above left, is \$197.50. Model A30 has all the same features plus three: variable-speed control to compensate for line-voltage variations; AC-DC operation; and a Kodak Presto-Play Movie Splicer fitted to its cover. It is priced at \$197.50.

Prices are list



Model A30 automatically guides film from top to bottom.



Model A30 provides variable speed control.



Model A30 uses AC or DC — and keeps the show going.

Brownie

the greatest value
in movies



Fully automatic and at
a Brownie price

Brownie Automatic Movie Camera, *f/2.3*



This is a low-cost Brown "electric-eye" camera with an extra measure of flexibility. It meter automatically and accurately controls the lens to record beautifully exposed color movies, same after movie. You can even follow action from bright sun to shade and back to bright sun, and the "electric eye" continually adjusts the lens opening to assure correct exposure. It signals when light is too dim for good movies. No need for focusing, either.

A dial-selecting selector lets you accommodate the "electric-eye" meter to any

ASA film speed from 5 to 40. This not only will permit you to use faster color film that may be introduced, but you can use the selector to override the automatic controls within a range of around f/stops for shooting special effects.

The multi-frame optical finder shows fields for wide-angle and telephoto converter lenses, and has parallax-correction factors. The distance meter reads automatically. The camera's easy screen makes loading simpler, and there's a device for preventing film from unspooling. \$74.50.



Automatic, low-cost, built-in "electric-eye" and "distance meter."



Any ASA film requires no loading. Everything about a new movie comes in sharp.



"Electric-eye" meter lets the user automatically, accurately, and conveniently.



Dial-selecting selector, allowing rapid selection between ASA ratings from 5 to 40.

A brand-new 8mm projector as small and compact as a portable radio



Brownie 8 Movie Projector

Don't let its small size (9" by 42" by 68"—and weighing only 26 pounds) fool you. It performs big. A good-quality projector that will show 8mm film up to 8 feet wide, thanks to its 5-inch f/1.8 lens and new reflector-type lamp. These are no spindles to thread which makes loading simple and easy. Threading can actually be done while projector is running. It's convenient, too. For long-distance visits when you want to show friends or relatives your movie shots of them.

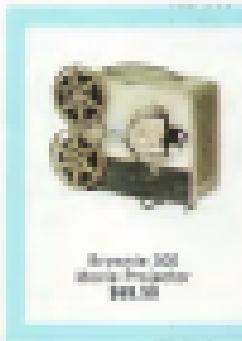
The Brownie 8 has a unique elevation system. Only the optical center moves, not the whole projector. It is easily adjusted with one hand.

A single knob controls forward projection and rapid reversal. It has 200-foot reel capacity for 15-minute shows, and there's a storage compartment for the power cord which is permanently attached. Like all Kodak movie projectors, it is permanently lubricated—never needs oiling. \$14.30 with carrying case, \$49.95.

Long-time favorites redesigned for greater brightness... longer shows.

Both Brownie 300 and 300 Movie Projectors provide forward projection, "rolls," reverse action, and power reversal. Both have "big-picture" (f/1.5 lens, built-in projector screen, all metal).

The "300" model has a new high-lumen projection lamp that makes it the most brilliant of all Brownie projectors—show your color movies up to 2 feet wide. And it accepts 400-foot reels for half-hour shows.



**Brownie 300
Movie Projector
\$11.50**



**Brownie 300
Movie Projector
\$13.50**

Prices are list.

6 ways

TO PUT A 16mm SOUND PROJECTOR TO USE

In the home — provide entertainment for the entire family



In the school — students learn faster with sound at motion pictures



In the office — the entertainment of interesting short features



In churches — in hospitals and schools we teach our communities



In industry — in banks and business companies, to increase production



In hospitals, in schools, in business companies, to increase production

Who hasn't tested a sound projector and various cameras to entertain a handful of guests at a birthday party? Or more serious movies to provide wonderful entertainment for the entire family. There are many excellent 16mm sound reels currently available covering a variety of subjects such as art, drama, history, and newsmags. Many public libraries have film departments. Townsmen understand more clearly, and remember longer, subjects they "see" and "hear." And more familiar than ever are discovering that there isn't a better sound projector for home use than the Kodak Pageant Model SKS. It gives you the brilliant, detailed screening and quality tonal reproduction that you want—coupled with ease of operation and maintenance. This Pageant, complete with built-in speaker, 8-watt amplifier, 12-inch f/1.8 lens, 250-watt lamp, lists for just \$425.

The Pageant SKS is equally ideal for use by lawyers, in schools, churches, clubs, and at the office or factory. Your Kodak dealer can quickly demonstrate all the Pageant features for you.

Your own magnetic sound

With the Kodascope Pageant Sound Projector, Magnetic-Optical, Model MKA, you can record and show your own photo sound movies. Every member of the family can add commentary in his own voice to your movie scenes. Magnetic sound has many applications for industry and education. Here's how it's done:

1. A magnetic audio pickup is added to any 16mm film, 16x or 35x, single or double perforated. Kodak offers this service—Record background narration—through its dealers at 12 cents a foot.



2. Record your own commentary by speaking into the microphone as you project the film. But, if you wish, add music or other sound effects.



3. Play back the sound track you've made by projecting the film again. Made a mistake? Rewind any portion of your first sound track and the correction is made. With recording feature enabled it may be took up your film at any time.

The MKA lists for \$595, complete.

Prices are list

Film Your Vacation the Way You'd Describe It

Let's assume you've just come back from last year's vacation. Good friends, naturally, will ask you how you enjoyed yourself . . . where you went . . . how you got there . . . what you did. And you can tell them—in words—perhaps like this:

We all drove up to Clear Lake, in the northern Adirondacks. Left bags at the crack of dawn with the car loaded to the gills. Allowed time to stop for a picnic lunch and to stretch our legs at one of those state parks along Lake Ontario. Pretty spot—and with plenty of raspberries and wood. Where is it? I'll show you . . . in this good map.

During the afternoon we rolled upwards through the foothills. Beautiful country—all state-park land, you know. Go miles without passing a house!

We arrived at Clear Lake about five. Nice little cottage they'd reserved for us, with a pink porch overlooking the shore. Just had time to adjust and quickly unpacked 'em to have our first meal before supper.

Janet and I knew something about those mountain lakes—so we negotiated the water, then waded out a bit and splashed our hands and necks before going in. Back to the kids & lake's a lake. They just took leaders right off our point. Whoa. You should have seen their faces when they came up gasping.

Like that. And that's the way to tell the story in movies. Just the way things happened . . . beginning at the beginning.

Just glance at the underlined words above and you'll see that each one suggests a picture scene or sequence for your movie story. Try jitting down this year's vacation plans and itinerary and see how quickly your 1989 movie begins to take shape! Next step is outlining the scenario.

Trouble is, for many vacation movies start—bamphah!—in the middle of the vacation story—although if you actually did that in life, holidays wouldn't be half the fun.

(Continued on page 12)



MOVIE TIME: Here are some suggestions to consider:

- Hand opening cabin door . . . view of multi-colored curtains.
- Hand entering door.
- Pages turning book to face.
- Pages writing end the note.
- Whirling rod, as line runs out.
- Low landing on water—and coming to life as children wade the line. (You can usually stage this one by having someone drop the net onto a patch of water right in front of the cameras.)
- Hand slowly taking in line . . . fast by hand.
- The boat, or a "twist," is from one side of the screen, and out the other.
- Hand takes in line.
- Low across long field—and is immediately hit by fish! (This, too, can readily be staged. How may is as follows an example above a 22' down line the water up high, or you drop the line, and for sure be fast down so there'll be no resistance?)
- Foot step—as it slaps close to the surface.
- Hand taking in line.
- Hand clean—for the first time—a close-up of the triumph fisheries, and his catch!

Tips for Better Picnic Movies



Just as with the vacation movie described on page 11, the movie story of a picnic should start when the picnic really starts. And that's at home. Maybe even in the kitchen, as the picnic lunch and colorful picnic wear are packed into bags. If not this, then certainly as you leave the house, load the car, roll through countryside, search the picnic site, set the table, start the fire. For just as with any good yarn, the picnic story has a *climax* — the serving of the lunch — which becomes more dramatic if you build up to it.

A picnic movie should have a conclusion, too. Two fine finales are those of sunsets or sunrises . . . the reddish and darkening colors of which effectively mark both the end of the day, and of the movie.



"Blue Angels" (continued from page 11)

While the P-51s in cockpit lie movies the farious tension and activity. First, with the sun angle right and good cloud situations up ahead, the planes got into formation and held it until everything was all set. Then the radio crackled — "Hold it Skipper — bearing is good — you've got an audience — good clouds coming up — OKE! — water no — sand — roll — now" And from the planes' wings streamed the crimson vapor and majestically they rolled away as the photographer got his shot.

"While this was going on, we were shooting through the open hatch, getting some excellent movies of the planes peeling away. To give us continuity shots for editing, another *Cine-Kodak E-99* Toronet Camera was recording this aerial scene from another jet flying nearby."

Making movies of the "Blue Angels" is a spine-tingling experience — one that you might actually have. They are scheduled to put on aerial shows in Chicago, Illinois (July 4); Mason City, Iowa (July 12); Corpus Christi, Texas (July 14 & August 7); Houlton, Maine (July 15); Modesto

Field, California (July 22 & 23); Los Angeles, California (August 2); Cleveland, Ohio (August 19); Baton Rouge, Louisiana (August 23); New York City (August 25); Oakland, California (September 9 & 10); Cheyenne, Wyoming (September 12 & 13). It's worth a trip to the airport to see them — and don't forget your movie camera, because you can get spectacular pictures of their formation flying that you'll want to look at again and again.

"The Star Teacher" (continued from page 11)

One other thing as important as the *clothes* make lots of close-ups. Lots of close-ups — as you meet, and study, and enjoy new objects, new friends, new experiences. The spindly 3-kidder Jimmy especially returned to the break. The cluster of blueberries so big they almost looked like grapes. The sun-and-leather wrinkles beside the eyes of the aged host-lobby man from whom you rented an orchestra. A good close-up epitaphs all the adjectives in the dictionary — and what close-ups a movie camera can make!

EXPOSURE TALK

Correct exposure for average subjects on a bright, sunny day is f/8. This is true whether you're in Maine or Miami, and whether it's summer or winter. The catch is that word, "average." The sunlight is no brighter at one time or place than another, but the light-reflecting quality of your subject or subjects often is.

If you are one of the new owners of Kodak Color Automatic Movie Camera, the "electric-eye" meter will automatically adjust your lens opening to the correct setting. Otherwise, you should keep in mind that when shooting over light sand, such as the scene shown here, or in other bright-light-reflective surroundings, you normally would slow down your lens a full stop for average-bright subjects — f/8 to f/11, for example. If you film average subjects close-up in a brighter-than-average setting, try a half-stop reduction.

Whether you use an automatic camera or not, you will find that a lens can improve scenes shot over water or sand. If your camera is loaded with Daylight



Give your next
color movie more
natural-looking
subjects like this one.

Kodachrome, a Kodak Skylight Filter will warm up scenes that otherwise would be on the blue-white side. This filter does not require any change in exposure setting. If you use Type A (Quinton) Kodachrome Film outdoors, the Daylight Filter will give you the same correction.

SAVE
THE
"NEWS!"

in the original aluminum
canister by Kodak
for hours of movie fun.
Kodak Daylight Filter
and Daylight
Kodachrome Film
from your dealer.

Shoot Your Own Zoo Parade!

Not everyone likes to go to the zoo . . . every one and then, all children like to . . . at least at some point. You can be talked into taking them. One good reason for parents to agree to the trip is to make money. Millions of them — the inhabitants of the zoo and of the children themselves — for there are few better opportunities for capturing priceless snapshots of children than when they are absorbed in the antics of tigers, elephants, or hippos and monkeys.

With a little forethought you can come up with a terrific reel of audience scenes and the "open-sign" close-ups for titles, then a short sequence of the animals. Then just punctuate . . . who, shortly, finds your audience in the next sign, and next sequence.



Try This for a Garden Sequence

Want to park a punch into a flower garden shot? Then try this simple timing formula:

Start off with a general view of the garden — and with this camera to which you'll shortly understand your ultimate objective fixed shutter. Then film a few little shots . . . and start again. Now choose still — with one plant, one sunburst flower, until in the center of the frame. And then you do those as you normally run with your camera . . . which may be about 1/60th, creating a target 1/2 inches wide.

Now for the climax. With a Perkin-Lee, Telephoto lens, or with a filling device — whatever is most readily available — zoom in on just one leaf or flower, or flower, or that flower, flower which will be sharply and accurately reproduced but in extreme close-up format.





John Morris, Toledo, R. I., uses a brush, an easel, spray - and his paint-covered clothes - to paint his wooden airplane models. He builds and sells them at a local toy store here for the summer and fall.



John A. Tracy, Newport, R. I., has in his yard a fleet of 120 plus of his unique wooden boats and planes. Most are built from spruce, pine, cedar and maple logs on Newport Point of Newport, R. I.



Albert R. Young, Worcester, L. L., M. F.—A Worcester artist makes his living painting portraits and scenes. This flag was made by Mr. Young and hangs between scenes on glass there are only 10 stars in this flag.



James A. Morrissey, West Roxbury, Mass., takes dried gourds and carves them like flower vases. He grows his own bright green leaves from the African tree in Mr. Morrissey's front yard. C.R.

good shots

Just about every camera has a "good shot" — one that especially proud of and would like others to see. You can fit 2 million other amateur photographers see your "good shot." Send it in — there is. Standard charges, names of simple composition and interesting colors are \$10. And, of course, there must be plenty, but this shouldn't apply, please. Send 1000 or ten thousand frames not enough — a fraction of a second's exposure called "good shot." Write: Fred Newell, Kodak Photo Service Company, Rochester 3, N. Y.

Ray W. Nichols, Worcester, Mass., won \$1000 during the 1951 Job of the Year contest in Boston, Nichols, a professional photographer, said he and others there made large outdoor drawings of a single large bouquet. C.R.



LETTERS TO THE EDITOR



Q. Where do I take my prints that I have developed by Kodak? Mr. G. E. Good, West, L. L., N. Y.

A. You can take it to any Kodak dealer and ask him to send it to a Kodak Processing Laboratory; or, you can寄送 it to Kodak Picture Processing Center from your dealer, and then mail your request directly to the nearest Kodak Processing Lab. Processing time is returned to you via Kodak Mail, which is the fastest in the same area Kodak's processing charges.

Q. I have some fine film which my teacher is going to have copied. Is this prohibited? Mr. R. Hall, New York, N. Y.

A. You cannot Kodak others film service through dealers to save time and place costs. Kodak does duplicate from original those Kodachrome Films but for 100% costs a fairly minimum charge per order is for 50 feet, \$4.75.

Q. It seems that I sometimes miss shots that I have probably taken on the borders or borders. Can you tell me how long they are? Mr. E. C. M., Baldwin, Calif.

A. There is a 4-foot border and 4-foot trailer on each roll of 35mm film. The border at the end of the first half of the roll becomes the trailer when the camera is advanced for exposure of the second half. A 100-foot roll of 35mm Kodachrome Film has a 6-foot border and a 3-foot trailer. These lengthen the distance to the height of film required on the surface, so you can load and unload your camera in reduced light without breaking the picture area. That comes from me, Mr. Baldwin himself, tells you when the trailer is not off and when the trailer is reached.

Q. How many feet should I shoot of a subject before I consider it finished? Mr. T. L. S., Newark, N.J.

A. There is no just formula. All movie cameras should roll in "8 seconds" or "16 seconds" in length. Mr. T. L. S. thinks of some things that aren't a movie picture and things, for example subjects, about as long as you think you'd like to see such don't need subjects. For unusual subjects, shoot as long as it must be for you to get the action you want.



Metropolitan Museum Offers Honorable Recognition to Photography

Photography as a fine art was born again recently when New York's world-famous Metropolitan Museum of Art opened a special exhibit of 60 outstanding black-and-white and color photos in a new gallery that, however, will be devoted exclusively to studies of fine photography.

"The Saturday Review of Literature" also devoted a special issue to fine art photography as a fine art. Events such as these should, in the long run, prove of value to all photographers — still or motion.

Q. Should I use a filter in shooting color scenes with artificial light equipment? For indoor stills you said no. Mr. J. S. V., Dallas, Texas.

A. We assume you mean well-lighted street scenes at night and the like. Load your camera with Kodachrome Film, Type B, and shoot without a filter.

Q. What is the "parallax" distance setting on the focusing lens of my lens camera? Mr. E. C. L., Brooklyn, New York.

A. It is the setting (about 10 feet) the lenses and bodies from a lens have to focus will be sharp, the minimum camera-to-subject distance varied with the lens opening. Your camera manual should show you this minimum distance for each lens opening.

Q. Does the altitude—distance ratio (height—base) have any effect in making movies? Mr. L. K., Brooklyn, Texas.

A. Yes and no. The sun will brighten in proportionality, but very often it, goes down your head setting that is still for student views, but when shooting close-ups of people in mountain surroundings, use the same settings you would use anywhere else. Since there is a light blue haze at high altitudes, it is wise to put a Polaroid Filter over the lens.



Q. When taking movies indoors during the day and using a light bar for illumination, should the window shade be drawn about the room lights be turned off? Mr. L. L., Brooklyn, N. Y.

A. Yes — do draw the window shades to keep out the daylight. No — it isn't necessary to turn off the room lights.

Q. Is it ever permissible to "pan"? Mr. W. L., Patterson, N.Y.

A. Generally speaking, it's best not to pan. Occasionally there is a reason to do so. For example, at the beginning of a grand sequence in literature the camera follows steadily and steadily, and only on selected subjects. But in the major point of interest — never away from it. (Don't confuse panning with the moving action, which is one of the virtues of motion.)

Q. We seem to get red and white spots in our films. What are we doing wrong? Mr. G. C., Brooklyn, N. Y.

A. The sun or lights are shining directly on your camera lens or filter.

Q. Can I get these slides made from home movies? Mr. R. T., Santa Monica, Calif.

A. You, Kodak does not offer this service, but our Sales Service Department, Rochester 2, New York, will be glad to send you a list of firms that do.

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Sunsets . . . and how to shoot them



by Norman L. Stein, Chicago, Ill.

Exposure isn't especially critical in shooting sunsets, but you'll find that normal exposure estimates don't hold since you're shooting at the twilight, not by it . . . direct beams or reflected light. Flash lens setting will vary from 1/100 to 1/1.8 or 1/1.4, depending on the position of the sun. To plan safe shooting sunsets, use the following rule of thumb for exposure settings.

If the sun is above the horizon but partly obscured by clouds so you can see all of its residual radiation, set your camera lens at about 1/100. When the sun is at the horizon and still partly obscured by clouds, open up to 1/2.7 or 1/1.8. If the sun has just set, open the lens wide to capture the brilliant afterglow.



by Carl L. Riedel, Saginaw, Mich.



by Earl R. Schreyer, Los Angeles, Calif.

Kodak

For both home and those movie makers

Movie News

Published by Kodak Eastman Company, Rochester, N.Y., U.S.A.



Now—address labels
for ordering
film processing
directly from Kodak

If you wished, Dealers paid the processing charges... and more, in 1968, numbered by movie makers.

This system is still in effect. In addition, however, we now offer an alternate plan. This alternate method is built around a Kodak Processing Label—illustrated above—which you can obtain from your dealer at the time you buy your film. You will note that, besides offering space for the printing of your name and address, it is identified by the dealer's name and by individual coding numbers. After you've exposed your film, if you desire processing by Kodak, you can separate the two halves of the Processing Label, paste the bottom half by its adhesive backing onto the film surface, and mail the film to the Kodak processing lab carrying your name. You retain the upper half of the Label. After processing, Kodak will return your film to the dealer from whom you obtained the Processing Label. You pay him the processing charges when you pick up your film.

This new plan differs from the other in that it results in greater ease—and probably speed—in having your film processed by Kodak. It should be especially helpful during the summer vacation period, because you can promptly mail your exposed film directly to the Kodak lab indicated on the Processing Label and know that the film should be processed and waiting for you at your regular dealer's upon your return home.

Just about a year ago, Movie News carried an item in this space which announced that from mid-June Kodachrome Film, in conformance with a Federal Court Decree, would thereafter be supplied to dealers only at prices which did not include processing charges. Thus, in simplified the now-system of arranging for film processing, the return to dealers of exposed film in person, or via special mailing service boxes. Dealers would forward film to laboratories equipped to process Kodachrome Film—which lets word return processed film to dealers for delivery to movie makers. (You were invited to specify processing by Kodak,

Daniel B. Tuck Jr.
Author Collection



For all manner of airplane, carriage or stage or motor,
Take your camera
at liberty if
your nature has
a thieving hand.



plane talk

And there—your plane, as it taxies up for landing. (Don't try to be the first one up . . . the sort of your future passengers as they climb the steps at ramp and are greeted by the stewardess. Yes, as soon as you are seated, make a short run through the window to "put yourself aboard."

Now . . . the take-off. If there's anyone not too distant waving good-bye—get that. Then sight your camera on the ground. Not always directly downwards and at right angles—that'd blur. But forward, at an acute angle . . . with, if possible, a bit of the wing in view. If your plane circles the airport after it's airborne—get that.

And now that you're on your way, let's cover exposures. All, of course, is the long exposure for average money-star subjects. Yet more:

(Continued on page 12)



GOOD SHOTS

Let's have your "Good shots." I remember the photos you've shown us of animals competing and exhibiting colors are just about, of course, they must be sharp! Here's another entry—please. These prints from time past will be welcome art enough—mostly 8x10 or 10x12—so send them in to us at "Good Shots," Central Park Annex, Broadcast Company, Madison 6, N. Y.

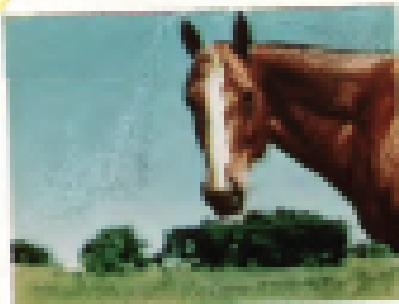
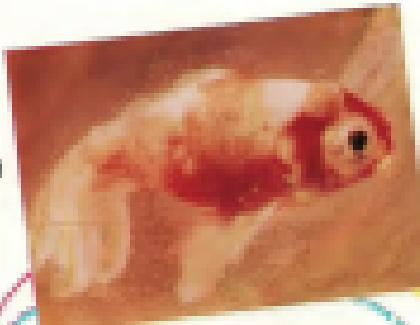
1. William J. Green, Chicago, Ill.—Mr. Green specialized in around-the-house snapshots of horses, and his photo (left), in this instance, a decorative equestrian mount. Please it fitting a movie screen!

2. Peter L. Under, Salem, Ore.—Mr. Under collects striking animals—and compares them to their advantage in his classifier. (A.G.C.T.L.)

3. Barbara Loring, Minneapolis, Minn.—A lovely child (right) posed in a dress-up—perfect presentation for a "Good Shot." (A.G.C.T.L.)

4. W. Howard McFadden, Rockford, Mich.—Mr. McFadden first sent us a close-up of a painting of a horse, "A 'Good Shot,'" we wrote, "if you'd paint a live horse." He has promptly done it! (A.G.C.T.L.)

5. Peter H. Bridges, Chicago, Ill.—A composite photo (left) from which we're going to use for prints—and now we know, A.G.C.T.L. in short.





What's a wedding worth?

In terms of money, that is.

Merely a wedding is worth more than a glimpse or two of the bride and groom, and perhaps of their parents. For a movie camera can so easily tell a complete story of any important occasion—and a wedding warrants its own and memorable script.

If it's to be a church wedding, you may have to forgo much of the action shooting if you are shooting with color film. While you can get pictures from as far back as 18 feet at f/1.8, for example, when using a 400-watt light bar, the ballroom lamps might be regarded as undesirable in a church. For a church event, existing light may be adequate for superficial 16mm black-and-white film. However, it's to be an indoor home wedding, the use of a light bar for the filming of the ceremony will probably



pose no problem. Regardless, however, you don't want to start the wedding movie at this point. Better by far to build up story interest by filming off with a long shot of the church for being where the ceremony is to take place. Then, if it is a church, get a close-up of the church bulletin board giving the name of the church and its pastor. And next, from a vantage point near the door, collect a short series of shots of the arrival of many of the wedding

guests . . . of the bride and bridegroom. Keep those shots brief.

After the ceremony, you'll again want to be by the church door and continue for views of the guests congratulating the happy couple, and chatting in friendly groups by the church steps and walk.

Please catch unposed glimpses of both guests and principals

The reception offers the best occasions for those all-important shots—up. Let your movie camera view the activities as you yourself would if you didn't have a camera. Don't "stand back" and look on—move about to mingle with the guests and the principals to gather a series of unposed shots. Film the setting of the wedding cake, of course. Later, film the bride as she turns her bouquet. And for your final shot, take a position close to the car in which the bride and groom will make their departure, as this provides the liveliest shot of your feet in the process. Film the moment of their gateway . . . and, by arrangement, see if you can't be a half-and-accomplice in a closely-hitching car so you can clear your nod with a smiling, through-the-rear-window view of waving friends.

Of course, we don't know for whom you will make your movie. But certainly see that the bride and groom receive at least a duplicate of it. All types and sizes of film can be duped . . . your dealer has the details. And, even at the rate of sounding commercial, we feel we should



propose that a movie auto—film processor—will be well up front on the preferred gift list of any wedding couple, so they can launch their lifetime movie diary with films of the honeymoon trip. Then your film of the wedding will, more than ever, represent the finest and most thoughtful of all wedding presents.

What is true of a wedding is true of all other important occasions. A little forethought . . . a little extra effort . . . and you'll have a picture record of real and lasting significance. For movies can capture and re-create the full story of every big family event!

It's smart to "wear" your camera



in addition to the camera, the first requires no additional room needed to store. The second is a carrying case—and for three reasons.

One is protection. Your camera's too good a target to drop it or shoot against bags and shoulders . . . against door and into fogging windows.

A second reason is convenience. It's easier to "wear" a camera than to hand carry it.

And the third is the word "travel." Today's field cameras represent just enough drop from road, although the case still holds the camera, all controls are accessible to your hands.

On every count, then, a carrying case is worth its cost. The Field Case for the Bolex 8mm Movie Camera, shown, lists at just \$12.50; for the Maxellion II, \$17.50; and that for the Oberon II-100 Camera, \$19.75. All are ruggedly built . . . smartly finished. And there are other cases for all makes and models of movie cameras. Some just carry the camera. Others carry camera, lens, and ingredients. One's for you!

So, next time you buy film, buy a carrying case. More than ever your movie camera will be the ideal traveling companion.

Meet the New Medallions!



A new concept in home movie-camera design—that's the essence of the two latest additions to the Kodak Medallion II Movie Camera family...the easiest-to-use movie cameras Kodak has ever made.

First off...they're magazine loading. You just pop in film magazines...change them any time, wholly or partly exposed. When you bring them the hinged cameras cover—you're set to shoot without further adjustments.

Secondly...exposure estimates just couldn't be simpler. Point the marker of the Medallion's new-style exposure guide at the existing light classification as described on the guide, and you'll automatically adjust the lens opening.

Then—sheer! There's no focusing...anything's sharp from a few feet to infinity. How could movie making be easier?

But the Medallions will step right out for special effects when you want them.

Like a choice of shooting speeds? The Medallions shoot from single frame to slow motion.

Like telephoto or wide-angle effects? The new Medallion A1A—right above—accepts inexpensive Kodak auxiliary lenses that

attach directly to the barrel of the standard lens. And the new Medallion Turner A1B—left above—is already completely lens-equipped to make standard, telephoto, and wide-angle shots. Again—in focusing. You can shoot all three effects as fast as 6000—and one exposure adjustment serves all three lenses. Both new Medallions have enclosed optical finders, color-coded to show the three shooting fields.

Prices—\$99.50 for the single-lens model... \$119.75 for the turner model.

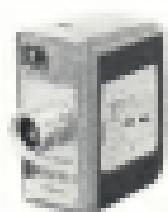
Powered Medallion models

These are two other Medallions, too. Identical with the two new models except for their optical and finder systems.

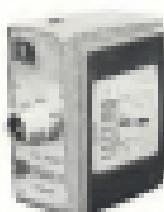
One is the Medallion with a fixed-focus yet interchangeable 11mm f/1.2 lens which can be replaced by auxiliary lenses ranging from 8mm wide-angle to 18mm telephoto. The fourth Medallion model is equipped with an interchangeable planetary f/1.9 lens with which you can film objects as close as 12 inches. It, too, accepts auxiliary lenses—and both these models have enclosed, open-type finders with which

you can "tighten" on the fields of all lenses. Interchangeable fixed-focus model, \$119.20; interchangeable focusing model, \$134.50.

If you, as a friend, need the unusual combination of operating ease and filming versatility offered by the Modellines, one camera of the four—for sure—will match your needs.



Interchangeable-lens Modelline
Modeline 1/2-LP



Focusing Modeline

more people have adopted movie making in the past five years than in the previous twenty-five years of home-movie history!

The chief reason why this is so is that movie making has become as downright easy...as auto driving. These new Modellines illustrate the point: There's no dawdling the mechanics of magazine loading...and none have especially simple and easy is the operation of these cameras. When you drop in the film magazine and close the cover, the Modellines are set to shoot...not even a lever or knob to adjust. No load ever to blow. How could it be simpler?

Yet, as we've mentioned above, these pocket-sized little movie makers can easily make advanced effects such as single-frame and slow-motion shooting. All this in a camera for less than \$100...all this in the Turret Modelline, plus Movie range, for less than \$120.

Know many other fields where product size and range have decreased, while prices have advanced?

...there's a new Showtime, too!

It offers still another Showtime projection "plus"—a variable-speed control to either fluctuate in the voltage, or to step up or down slows projection speed if you wish. Run on either AC or DC lines, Showtime has a smart, new finish you'll be certain to like. Yet both the Cine-Kodak Showtime II Projector are amazing machines. Equipped with a 300-watt lamp, they put as much or more light on a 3-foot-wide screen as many projectors with 150- or 1800-watt lamps. Top-notch optics...a faster pulley and narrower-blade shutter...make possible this super-bright, flicker-free illumination. Add to this stop-motion and reverse-motion effects, unusually simple loading, 400-foot reel capacity, modern lubrication, no-storage compartments, built-in-cord construction...and it's easy to see why Showtime owners feel they have the best of all these projectors.

But, for movie showings, why wait? In fact, we suggest, therefore, that you take your favorite movie reel to your dealer and have him run it on a Showtime. Maybe, too, he'll loan you a Showtime to take home to put through its paces under living-room projection conditions. That'll tell no story far better than we can. Standard model, \$115; variable-speed model, \$129.50—and most dealers offer easy terms, if desired.

Speaking of projectors—have you noticed their static resolutionality improvements of late? They're easier, for one thing—thanks to optical gears and permanent polarizers. They're simpler, yet more versatile, in operation, and far more smartly styled. In fact, while any good

movie camera will take good movies, only a really good projector can bring out the best that's in your films.

We sincerely feel that Kodak's projector family...Showtime...is the best available today. If you're ready for a new projector, we're a model for you that'll be sure to put your best footage forward!



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plane talk (Continued)

airport and plane shots, even from ground level, are a bit brighter than average lawn scenes. So, when the sun is shining, shoot midway between f/8 and f/11—and if it's brighter than noon, as small as f/11. Once in the air, however, you'll want to use a filter—an Aero-Mir or Aero-Mirco mirror, because a filter is really helpful to color film only the unusual lighting conditions. It's definitely of help for shots made from the air because a filter helps clear haze—both the kind you can see, and also the hazy-tinted haze you can't see, but which Kodachrome filters out. Use haze along either a Kodak Skylight Filter and Daylight Kodachrome Film, or Type A Kodachrome Film and its Daylight Filter. Neutral effects exposure estimates . . . but back up with haze.

Airplane affects the exposure you need . . .

Under 2000 feet, if the land below is uniformly bright, is reflecting power, shoot at f/8. If it's rather light-colored, use f/8-f/11. If it's very light, such as sand or snow, use f/11. And as you climb things appear brighter to start from 2000 to 4000 feet, on a clear, sunny day, close down a half stop from the maximum-allowed given . . . to f/8-f/11 for average-bright views. Above 4000 feet, close down a full stop . . . to f/11. Over the clouds, close down a half stop more . . . to f/11-f/16. But if the sky is quite haze or cloudy, no exposure allowances need be made for altitude.

Now—what to shoot?

Nothing that isn't really impressive as you look at it! A canyon . . . a mountain range . . . unusually patterned fields . . . a city or harbor—very. But, when the rim is just separate,

with no interesting patterns or colors—why bother? If you can arrange it, shoot from the shaded side of the plane—if it reduces chances of the lens picking up dirt on the plane windows. Hold your camera close to the window, too. But don't let it touch it. Cradle it in your hand to reduce vibration and movement.

Get part of the plane wings and engines in some of your shots. By sheer, by all means, for unusual visual antisey effects—and, above all, for the rare and incredibly beautiful sunrise or sunset above the clouds!

And try to "land" your plane at night's end. Watch for the approaching airport. Again, the anticipated view, as the runway comes up to meet you and rushes past. This time, let's hope, you can be one of the few passengers through the plane door. As you've met the captain or co-pilot by name, as well as the hostess, it shouldn't be difficult to arrange a friendly and farewell wave.

Expect friends at the airport to greet you? Please—get up to pass for just the moment it takes to this shot. And now your trip's over—until you fly it again, on your movie screen.

Enjoy Kodak's
The adventures of *Oscar...Harriet*
every week
ABC-TV



Kodak

VOL. 7, NO. 1

SPRING 1959

MOVIE NEWS

Published by American Kodak Company, Rochester 4, N. Y.



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WHAT TO SHOOT - HOW TO DO IT

for Spring 1959

Daniel B. Trott Jr.
Artistic Collection

See pages 2 and 3

Spring...

and so many exciting targets for your movie camera

Spring begins officially on March 21. While your local weatherman may not be able to deliver a warm spring day for you, it is a sure sign that "outdoor" weather is close at hand. It's truly an exciting time of year...with so many wonderful subjects to record for your personal movie diary.

Perhaps you can add a few subjects of your own to this list...Easter...gardening...flowers...Mother's Day...kite flying...Armed Forces Day...Memorial Day...Flag Day...weddings...school track meet...church picnic...graduations...fishing...golf...roller skating...mushroom-pig...Father's Day...birthdays...all grand occasions are again and again on your movie screens.

Whatever your subject or occasion, plan to shoot it in sequence. A sequence always turns out better than an isolated snapshot, and you don't use a bit more film to do it. Try these ideas for filming sequences — you'll like the results, and so will your viewers.

SHOOTING IDEAS

each—medium shot
one—close-up

one—medium shot
long—long shot

EASTER SUNDAY (MARCH 26)

- each Hand holding colored egg with the word "Jesus" painted thereon
- long One child looking for eggs
- each Younger triumphantly holding up one family having dinner for church
- each Church
- each Family going in
- each People returning out of church, one of family chatting with another group
- each Mother returning dinner from oven
- each Family dinner

Close with a scene of the youngsters being tickled into bed with a cup of horseradish tea or...

MEMORIAL DAY

- each "Spring" headline in magazine or newspaper advertisement
- each Man's hands pulling on work gloves
- each Woman's hands pulling on garden gloves
- each Coming out of garage with garden tools
- each Spuds coming into garden soil
- each Boy using rake on lawn
- each Father lifts heavy flat iron over trunk and starts for garden area
- each Mother and Father squatting on planting site...the wife cuts off
- each Father planting
- each Boy leaning on rake
- each Mother with bushel of rose blossoms
- each Father looks up
- each Boy looks up
- each Mother places bush on outdoor table
- each Boy runs, father walks to table
- each Laugh
- each Mother looks down bush to work
- each Boy waves plow as father works
- each Father and boy playing mushroom-pig



WEDDINGS

- Newlyweds announcement of the engagement stage (handwritten, or show a small slide of the entire wedding) or stage of engagement ring.
- Bride-to-be addressing invitations, i.e. looking over her shoulder to read the Gift table.
- Bride advancing her veil.
- Church or home where wedding will take place.
- As guests arrive, make a series of brief shots.
- Guests and best man arriving.
- Arrival of bride and bridesmaids. (Please keep our attention not prolonged in a church. However, there is nothing objectionable to three lights in showing the bride and grooms coming down the aisle as they leave the church.)
- Couple leaving the church.
- Reception. More so for medium and close-up shots of the bridal party and immediate families. Of course, you'll like the cutting of the wedding cake and the bride as she passes the bouquet. You also catch reception stories of guests.

PARADES

Grand Procession, Memorial Day, and Flag Day all fall in May and June. Chances are that your town or city will have a parade on one of these occasions. Be sure to attend early and, if possible, stand at a corner where the parade will pass, and when, of course, the sun won't be shining into your camera's lens.

- Article about parade in local paper.
- Crowd walking along both sides of the street.
- Wagons of parade moving toward you.
- Different elements of the parade as they go by. You can follow them by passing slowly with your camera. Move fast in the opposite direction. (With a motor camera or similar lenses, you can vary your shutter without moving a step. For example, a wide-angle view of a

- whole band, a regular view, then a telephone directory of the drum majorettes.) Side action such as the spectators on children's floats, vendors selling balloons, food, and souvenirs.
- Last shot going for and the crowd streaming into the stores.

GRADUATIONS

- Hands holding commencement program. Open program and point to name of first graduate.
- Graduate putting on cap and gown.
- Crowd of people going into building or stadium where exercises will be held.
- Family and friends going in.
- Procession of graduates.
- Your graduate marching by. (If possible, you'll want to get a few shots of the crowd, speakers, and the graduating class. A telephone line will enable you to get close-ups from way back, especially of your graduate receiving his diploma — adding interest to your prints.)
- Honorees.
- Graduate showing his diploma to Mother and Dad.
- Hand holding diploma.

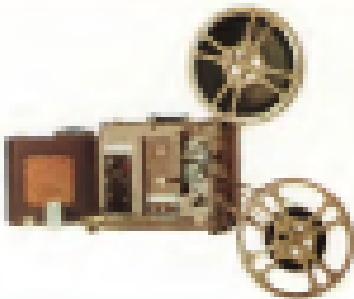
(If there is a dinner or party in honor of the graduate, you'll naturally want to record it on the double or four shots. Then get a long, establishing shot, then move in for medium and close-up shots. Get plenty of pictures of the graduate and his Mom and Dad.)

An important point — you can't put off your Spring chores. If you want to shoot the first crocus, the burgeoning leaf, or the local parade, you really have to do it while it's happening. Now's the time to check your camera to make certain it's in good working condition. Most photo dealers will do this for you without charge.





For theater installations
KODAK® 16mm PROJECTOR, MODEL 200



ONE CAN SPEND

Several thousand dollars for a Kodak movie projector, but this isn't necessary unless one requires the largest. From theater installation down Model 200 shows, it's more unusual to the personal moviemaker in the fact that the same research, engineering, production facilities and, most important, professional experience that are behind the theater projectors are also available for the manufacture of all business and home movie projectors, which begin at prices well under a hundred dollars.

What this means is that Kodak is able to use the technical knowledge and resources necessary for the professional field to manufacture better personal movie projectors for less money. Whatever your need — home or office, wood or silver — there's a Kodak or Kodak model for you. Ask your photo dealer for a demonstration.



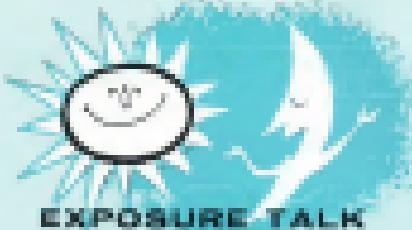
For offices or the home and home theater installations KODAK® 8mm PROJECTOR



For the theater, laboratory, home show, KODAK® 16mm PROJECTOR



For home movie makers, theaters, KODAK® 16mm PROJECTOR



EXPOSURE TALK

Did you know that you can shoot color scenes like the ones shown here using just the available light? You can if your camera has an f/1.9 lens (f/2.7 is fast enough

when the lighting is brilliant and concentrated) and is loaded with Kodachrome Film, Type A. For example, marvelous color movies can be made of stage entertainment, ice shows, the circus, and boxing matches. Times Square at night, or any other "gig white way," lighted signs, temples, and well-lighted buildings are all excellent material for your cameras.



CLOSE-UPS

are best for
spring flowers

Do you have a flower garden? Flowers are wonderful in any color picture, but too many movie-makers are content to take just one overall shot of the flower bed. You can get a lot more satisfaction if, after making this obvious shot, you move in close and follow it with a short series of striking close-ups of individual blossoms. Your standard camera lens does a pretty good job in close-up work — even fixed-focus lenses. On a bright day, you can shoot about as close as 8 feet from your subject with the standard 13mm lens of the Bolexie Movie Camera. This narrows the field covered to about a foot wide.

Slip a 5+ Portar Lens over this camera lens and you can move in as close as 10½ inches to span a field only 1½ inches in width. Imagine this projected on your screen. 3, 4, or 5 feet could Bolexie Movie Camera owners can use the Bolexie Movie Talk Outfit to make extreme close-ups, too.



LETTERS TO THE

EDITOR.



Q. When the camera speed is set marked, how can I be sure whether the second half of my film has been exposed? Mr. R. H., San Diego, Calif.

A. Look at the outside end of the film on the speed. If the film has been run through the camera only once, the figures "1000" and "100" will be seen printed through the Daylight Film or "1000 & HALF EXP" through the Tropo A Film.

KOD HALF EXP

Q. Can I use a telephoto lens attached to my Kodak Movie Camera? Miss E. L., Fredericksburg, Va.

A. You can indeed, but your dealer for a Kodak Telephoto Converter (K4475), if so desired is required.

Q. We would like to know if we could have a duplicate made of a movie we took in 1949 at our daughter's wedding. Mr. R. H. L., East Syracuse, N. Y.

A. Yes. See page 8.

Q. My new home camera has a dial showing frames per second. How do I use mine? Mr. J. J. S., Webster, Fla.

A. Check your camera manual for specific instructions. Perhaps the first explanation will be of 16-1/2 frames per second is the standard filming speed. If you will double the speed of action as you see it in your camera, going via the bottom slot of an intermediate camera, 24, 32, 48, or 64, this will give you various degrees of slow-motion of your scenes. Many subjects can be made more interesting, more dramatic, or more dramatic by use of accelerated speeds. Don't forget to change the lens opening to compensate for your change from normal 28 sec. filming.

Q. I would like to have my movie cameras cleaned and checked. Please tell me where I can have this done. Mr. F. R., New Haven, Conn.

A. Your photo dealer is your best bet. He either has facilities for doing it, or he can send your camera to the manufacturer to have it done.

Q. What other do I need for my 1000 camera to use Super Kodachrome Film addition? Mr. R. B. S., Bell Springs, Ark.

A. Kodak Daylight Filter for Type A Color Film is the filter to use regardless of the make or age of your camera. However, many cameras made before 1940 require Kodak Kodacolor filters are now necessary. Check with your photo dealer to see if he can fit your particular camera.

Q. Can I have these discs made from these originals and also record Mr. R. H., Mr. Paul, Miss.

A. Yes. Kodak does not offer this service, but if you're interested, write to Kodak to send you a list of companies that do. Write to Sales Service Dept., Eastman Kodak Co., Rochester, N. Y. 1.

Q. How long do her lights last? Mr. M. C. G., Boston, Mass.

A. The light bar or movie light itself should last indefinitely. The reflector flood lamps have a rated life of about four hours. When they start to turn black, they are losing illumination rapidly, and it's wise to open up your camera lens a bit to compensate.

Q. Who can we get a projector made from our movie film? Mr. L. V., Indianapolis, Ind.

A. Kodak makes Kodachrome Enlargements up to 2½ x 3½ inches from their Apertureless Film, and up to 4 x 6 inches from their Pictures. The price is \$2.25 regardless of size. Ask your dealer to request a Kodachrome Enlargement, Kodacolor too. Many photo dealers — perhaps your own — make black-and-white enlargements from movie film.

Q. How can I keep my pictures from jumping? Mr. L. W. P., Birmingham, Ala.

A. Hold your camera vertically and let your cable focus on the jumping. If you still have trouble, check your instruction manual to make certain you are properly focusing both your camera and projector. If you still have trouble, better have your camera and projector checked.

Q. Can movies be taken holding onto the arm of my sofa? Is it safe? Mr. W. A. S., Lakewood, Mass.

A. Yes. Back-lighting can give you a dramatic situation for some of your scenes. However, if you want to get the detail of your shadow subjects, open your camera lens a half or full stop.



Q. What is the relationship between 17 openings and camera speed? Mr. L. K. P., Miami, Fla.

A. With effect the power of light that reaches the film. For example, if the camera aperture is 1/16 at the standard speed of 16 frames per second, a camera opened at 17 frames per second will give each frame only half the exposure time, and therefore the lens opening should be set at 1/32 to let in twice as much light.

Many of the questions we receive are answered in more detail than we have space for here in other Kodak publications such as Better Movies in Color (25¢), Kodak Movie Photography (\$1.75), and How to Make Good Home Movies (\$1 and \$1.95). See your photo dealer.

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GOOD SHOTS

Photo contests, amateur or professional, are a great way to help you learn more about the picture-taking techniques of the pros. Here's a sampling of some recent contests, plus tips on how to enter your own.

Just about every movie star has a "good shot" — one he's especially proud of and would like others to see. You can let 2 million other amateur photographers tell your "good shot" how it is — Enter in Kodak Contests, pictures of simple composition and contrasting colors are best, but, of course, they must be sharp! Send the original shot, please. Three times a year there'll be enough — a choice of a dozen's names and addresses "Good Shots," Kodak News Room, Eastman Kodak Company, Rochester 4, N. Y.

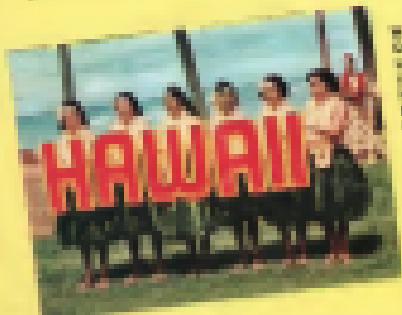


Photo by William L. Wilson, 19, of San Jose, Calif., was one of the grand prize winners in the 1963 Kodak Young Photographer Contest. His picture, which depicts a group of people on a beach in Hawaii, was selected from 1,000 entries received.

Photo by James R. Johnson, 16, of Lakewood, Colo., was another grand prize winner in the 1963 Kodak Young Photographer Contest. His picture, which depicts a girl in a pink dress, was selected from 1,000 entries received.



Kodak

VOL. 8, NO. 1

WINTER, 1955

MOVIE NEWS

Published by Eastman Kodak Company, Rochester 4, N. Y.



EXPOSURE for snow

WINTER snow comes naturally to your home town at about this time of year . . . or whether you must overcome a bit of altitude or latitude to reach and enjoy it . . . snowdrift activities make marvelous movie fun. For winter's visits and sports have a special value—upspurs and excitement matched by few other drama opportunities. The hilarious creation of a carpet-bossed snowman on the front lawn or the scenic aspect, and sweeping cleanup of a skid trail are both rich in the piff frames which truly qualifying movies are made.

Exposure's no problem. Normal exposure for studio shots, of course, is f/8 —which, as you know, is the subject of average brilliance, such as the youngsters playing on a sun-bright lawn. But things are much brighter on white snow. About twice as bright if your camera's lens covers a wide sweep . . . about half again as bright if you're up close to your target. Although the f/11 position of your lens-opening indicator may be but a fraction of an inch from f/8 , it admits just half the light. So it's f/11 for magnified snow visits and long-range action

Daniel D. Teach Jr.
Archival Collection



For close-up shots in a moving vehicle, slow down to a fast shutter speed to avoid "smearing."



For medium- and long-range shots outside, slow down the lens to a fast shutter speed setting.

... and midway between f/8 and f/11 for most medium subjects. For partly cloudy or overcast-day news stories, use the same full-or half-stop adjustments from normal exposure recommendations. It's that simple.

Should you get a big newsworthy, be sure to shoot them a positioned against a flat field of the whirling news. Then you can splice this onto the footage you take after the news. In heavy newsworthy, try f/4 on your setting.

Filters aren't necessary to achieve beautiful

shots with Kodachrome Film. But shooting news stories, especially those at high altitudes, is one occasion when a filter can serve you well to offset the bluish tinge bias of the usually prevalent ultraviolet light. You've a choice of two filtered-film combinations. With Daylight Type Kodachrome Film, the Kodak Daylight Filter will effectively soak up excessive blue bias. You can expose your Daylight Kodachrome Film through a Kodak Daylight Filter for Kodak Type A Color Film and enjoy both natural color correction and minimize the effect of the ultraviolet light.

And as for the way subjects, at any time of the year, low-power subjects and fast-growth cameras provide the action. Follow action, when there's action no faster—for who cares if the background blurs a bit so long as the action is sharp! But no much of what's beauty lies in its subtleties... its fineness of detail. This, in fact, calls for a rigidly held camera!

As ever, too, try the close-ups... for the little bits of "business," which, in news, are able you to bring a more complete and more interesting story to your living-room screen.



By Albert Von Almen, of Louisville, Kentucky



By Fred Miller, of Rochester, New York



We've often said that you should title as **W**ildly as possible. It's still good advice. The readability of some movies is such that titles aren't required, unless there are opening titles. However, an occasional title helps to pinpoint a shift in locale or passage of time. This is particularly true with travel movies where you can easily "lose" your audience.

Rather than invent your titles with somewhat titles made at home, take advantage of ready-made signs, such as highway markers, station or park names, and well-known landmarks. These over-the-spot titles will enhance your movie and actually become part of its continuity rather than an interrupting factor. This is true whether you're filming an opening to the local one or a vacation in Europe.

Timing! You'll get about the right-length title if you read the sign or inscription twice as you shoot it.



By James Cherkoff, of Chicago, Illinois



By F. W. Pohl, of Woodside, L. I., New York



By E. A. Whipple, of The Springs Ranchland Park, Adelphi



By John Jay, of Philadelphia, Pennsylvania

When shooting indoors... switch to a wide-angle lens



"There's no place like home for movies." Whether you have a group of teenagers undergoing "adolescence" in your giant room or kitchen, a "first" birthday party celebration, or just a family gathering . . . the action and color should be captured for your movie diary. With

Type A Kodachrome Film and Kodak's 2-lamp or 4-lamp light bar with reflector flood lamps, it couldn't be easier.

One inevitable problem in filming personal movies indoors is the inability of the movie-maker to back up far enough to "get everything in." You have a choice of filming one patient at a time, which is all right, or panning,



Family pictures need a "wide-angle," too.

Having enough space in the living room or den to project big家庭 movies can also be a problem. Try out with the Kodakette Super 8 Projector. That "ultra-wideangle" lens shows down all these movies I find while from a distance of 12 feet.

Just turn to page 11 for more details about the projector and the complete Kodakette 8 Projector.

If you'd like information about 16mm projectors (such as the Projector with optical sound or with regular plus magnetic sound), drop a card to Kodak Photo

which isn't so good. The best answer here is to switch to a wide-angle lens or convert the standard lens of your camera to wide-angle settings. With movie cameras, such as the Brownie Movie Camera, Turret A118, the Kodak Medalion II Movie Camera, Turret J1-A or the Clack-Kodak K-100 Turret Camera, it's just a matter of turning the 3-lens turret to taking position for the wide-angle view. However, for only \$16.50, owners of single-lens Brownie and Medalion cameras can get a Kodak Wide-Angle Converter to achieve the viewpoint of a 35mm wide-angle lens as compared to the standard 1-lens lens. At any distance, this conversion lens almost doubles the square area of scene you can cover. No adapter is required. Just screw the auxiliary lens onto your regular lens. There's no loss of lens speed.

If your Brownie camera has an interchangeable

In movie-camera cases, you can't always back up far enough to cover all the scene you want, using the standard camera lens. Instead, solution is to use a wide-angle lens or inexpensive converter. The Kodak Wide-Angle Converter almost doubles the area covered by a standard 35mm lens.

lens with standard Type D Mount, you'll want to get the new 8.5mm A1.5 wide-angle Kodak Clear Plateau Lens—a fine lens moderately priced at \$29.50. If yours is a Home camera, the wide-angle lens you need is the Ultra A1.5 Kodak Clear Plateau at \$49.50. This is one of the superb line of Fisheye (wide-angle) Lenses—the finest ever made for Home and Movie-movie making. (If you use Kodak's Ultra Ultra A1.8 Lens to your regular lens, you can add the Ultra A1.8 Converter, \$16.50, which gives you Kodak wide-angle range; yet retains the A1.8 lens speed.)

Good progress here

The wide-angle lens is probably the most useful auxiliary lens you can get for your cameras. Not only does it provide a greater area of coverage, but its depth of field is much greater, too. In use, however, it requires some where your back's against the wall. Experienced movie-makers often use wide-angle lenses outdoors rather than indoors. Maybe a building's in the way so you can't get back as far as you would like, or you may be capture a greater area of action in an athletic event. We don't mean to imply that you always have to be "as far back as possible" whenever using a wide-angle lens or converter. You don't! You can shoot in the clearing shot, even if the lens is a fixed-focus type. The advantage of being able to do this is apparent—especially when a single-lens camera is being used.

A Word about Kodak's Rare-Element Glass

Long before George Eastman was experimenting with his hobby of photography, men were working to improve the art of lens making. It was already known that, by combining a number of glass surfaces, you could eliminate or minimize the aberrations that must be corrected for sharp images.

By 1917, Kodak had patented a revolutionary new formula for optical glassmaking—a formula combining such rare elements as boron, fluorine, and molybdenum. Since, of course, the basis of all other glass, it can't wait.

At first, rare-element glass was employed for scientific uses where extremely fine lenses with a high degree of precision were required. Our opticians soon upped the ante when they found that the high-refractive index of rare-element glass not only provided sharp sharper optics, but that the formula an additional advantage that it corrected chromatic aberration with fewer elements in a given lens. The shadow casting point is moved to posterior focal spot that emphasizes the high quality of "chromaticless" materials. So, with the exception of the "Fisheye" camera, it is easier to make a lens of regular design using these glass parts and at



Kodak Ultra Movie lenses, such as the J1-A shown here, employ Kodak rare-element glass—one of the many reasons why they are the best available for Home and Movie movie cameras.

reduced cost. As a result, lenses with rare-element glass are being used today in motion-picture as well as in the more expensive Kodak cameras.

NOW is the time to enjoy a New Projector

Perhaps you've been so busy the past month or so watching scenes through that wonderful new movie camera you just got for Christmas that you haven't yet thought of a projector. Or

perhaps you're an old hand at the game and have been puttering around one of the new, quiet, more powerful, easier-to-operate projectors.

At any rate, the greatest fun in making movies is the fun of seeing them. And those winter evenings with all the family gathered comfortably together are just right to raise those colorful, action-filled moments of yesterday that you can bring back so easily through the magic of movies.

No time is truly the time to enjoy a new projector, and for the thrill of ownership consider one of these fine projectors.

Like all Kodak projectors, they are likewise infrared. They feature automation as well as "click," and are unusually compact and easy to operate.

Brownie 300 Movie Projector



- Forward, reverse, and still operation all on one control knob.
- Snap-off cover contains built-in projector screen.
- Four 35-mm "slide-angle" lenses—show four slides up to 8 feet wide.
- 200-foot reel capacity.
- Simplified, self-aligning sound threading.
- Electronic control knobs.
- Price at \$149.95. Brownie 300 Movie Projector shows pictures up to 4 feet wide. Also special full-stopping lens shown, \$79.95.

Cine-Kodak Showtime 8 Projector



- New slanted design and faster picture projection than ever.
- Contagearing 800-watt lamp and fast 1/3.0 lens project full-size pictures about twice as 2-foot screens.
- 400-foot reel capacity for both four-sound.
- Forward and reverse setting "clicks" all controlled from single knobs.
- Convenient handle and arms.
- Great storage compartment in base.
- Electronic control knobs.
- Projector \$199.95; model with variable speed control to adjust to line voltage variation is priced at \$229.



There's still time

In our last issue, we suggested that you alert your teenagers about Kodak's High School Photo Contest. The contest has already started, but there's still time for your youngster to enter it and possibly win one or more of the 118 cash prizes totaling \$10,400. Any public, private, or parochial school student in the U. S. or its territorial possessions, in grades 9 through 12, is eligible. Any number of negatives, taken on any make of black-and-white film, with any model camera can be entered. Entries must be in by midnight March 31, 1963, will be accepted. Pictures taken any day April 1, 1962, can be entered in one of the four classic School Activities, People, Pictures, Animals and Pets. For contest rules, write to: Kodak High School Photo Contest, Rochester 4, N. Y.

More about those plastic reels

In the Fall 1962 issue, we suggested that you send your used film reels to Mr. Valentine, of Hawley, Connecticut, or to Mr. McCague, of Cleveland Heights, Ohio. Both men donate their time to transcribing books onto record tapes for the benefit of blind persons and were in need of these reels for sending magnetic-tape messages through the mail. Letters from them indicate a most gratifying response from Kynel-Movie News readers, and we wish to pass along their sincere thanks— together with ours—for your interest in this worthy cause. Both of these "readers" for the blind now have an adequate supply of reels. If you still have extras you'd like to contribute (thin plastic only), send them to Mr. Tony Peary, 15611 Myrtle Avenue, Harvey, Illinois. Mr. Peary is Chairman of the Service Committee of the Polaroid Club.

Processing by Kodak

A number of readers have asked us how they can be sure their movie film has been processed by Kodak. All Kodachrome Film processed by Kodak Laboratories in the U. S., Hawaii, and Canada is now identified in four different ways: (1) By a printed sticker on the corner which reads "Processed by Kodak." (2) By the same printed print on the white leader strip. (3) The plastic reels on which your films are returned are marked "Made in U. S. A. by Kodak." (4) A minor instant identification is the legend "Processed by Kodak" appearing at short intervals along the edge of the film.

More about titles

Titles are usually made to explain or clarify the next scene or series of scenes in your movie. They are also useful to smooth over gaps in your film story.

Marilyn Chamberlain, of St. Louis, Missouri, designed a very interesting animated title for one and one-half of her movie scenes. This particular sequence was the climbing (by automobile) of a mountain, on top of which were three crosses. Miss Chamberlain's problem was to "join" a long shot of the mountain and a scene showing the party getting out of the car after reaching the top. Normally, cutovers would be taken at the start up. However, the road was too bumpy to permit shooting them, the moving car, and it was too dangerous to stop the car en route to do any shooting. Her solution was to create her own mountain, crosses, and car from colored construction paper. A who was fastened to the paper car and, by moving it from behind the scenes, the little auto struggled up the mountain side. Its ascent right up to the paper crosses was captured on film. From there the actual scene at the top of the mountain picked up the continuity.



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Good Shots

Let's see your "Good shots"—those in Kodak Colorprint, made of simple composition and interesting colors are best. And, of course, they must be sharp. Send them clipping only, please. These three or five good frames of a dozen are enough—only a portion of a dozen's worth will not make a "Good Shot." Kodak Movie Photo, Kodak Photo-Kodak Company, Rochester 4, N. Y.



1. Edward R. Foss, Brooklyn, N. Y.—This was a 35mm negative lens for his shot of the New York City skyline.
2. Jack Quinn, Brookville, Ontario, Canada—This close-up of a bear hibernating cub was taken using a Kodak Photo Lens 24. (U.S.)
3. Edmon Albin, Montreal, Quebec, Canada—Mr. Albin made this appealing portrait shot of his grandson in a familiar childhood winter setting. (U.S.)
4. James J. Miller, Durham, N. H.—The artist made this shot of the Chapel of the Transfiguration while on vacation, N.Y. State, depth of field. (U.S.)



Kodak

Vol. 6, No. 2

January, 1954

MOVIE NEWS

Published by Eastman Kodak Company, Rochester 2, N. Y.



HOW TO SHOOT VACATION MOVIES



Just getting done making a movie of your vacation, and a series of unrelated photos isn't enough? What you really want is a sequence which tells your vacation story in an exciting manner. This is no problem, because the continuity is ready-made—and so easy to film.

Too often, we movie-makers begin our vacation "story" after arriving at our destination. We overlook all the anticipation and preparation that are as much a part of the vacation as the trip itself. Let your movie record tell the full story just as it begins—brief shots of the family posing over road maps and looking at resort folders . . . getting fishing or cycle equipment in working order . . . window shopping . . . purchasing tickets till you're not sure.

(Continued over the page)

log—and certainly you'll want to include the packing operation. Finally, when the day of departure comes, you'll want to get a shot of "packing up" and pulling out of the driveway. If you are traveling by train or plane, be sure to include an establishing shot at the station or airport.

Planning your route

You'll want a few shots—short ones—at your "getting there." If you go by car, road signs provide ready-made titles. Shots made from a plane or train window will do the same job of telling your movie story from "here to there." A sequence tracing your route on a map can be made at any time and applied in.

Once you arrive at your destination, you'll find abundant movie title. A name of the lodge, resort, or camp where you're staying, or the name—but not the story—that tell the story of your stay as you will tell it to your friends when you get home; the pictures you see over the lake or mountains...the fishing guide and the big one that did or didn't get away...the kids romping on the beach...grilling, table tennis, badminton, and other activities that occupied your vacation time. Don't forget a lot of film of vacation negotiations you won't see again, but get a certain amount of this footage for thesis. And you'll like these shots a lot more if they are unposed. Use of a telephoto-lens or converter can be of help to you here—permits you to step back from your subject and shoot unposed close-up shots. A wonderful closing scene for your vacation reel is a sunset.

Before your trip

Have your cameras checked to make sure everything is in good working order. And start out with an ample supply of Kodachrome Film.

Some dealers will arrange to take back any unopened cartons you don't need.

To get your vacation movies processed promptly, use the Kodak Processing Mailing Label. Ask your dealer for these special labels when you buy your film. As soon as you've exposed a roll, you can mail it directly to the Kodak Processing Laboratory named on the label. Kodak will return your film to the dealer from whom you obtained the label, and you can pick it up when you return home.

Vacation Scenario

Now, before we move through our vacation scenario, review Kodak's movie being shot.

- 1. Family looking at travel slides.
- 2. Stage of tourist tramped around town.
- 3. Loading the car and heading out of dormitory.
- 4. Station or airport, if using public transportation. Obtain a series of local maps to record on your negatives. Road markers, business and service names provide interesting items that add to the continuity of your movie.
- 5. Arrival at your destination. This can be shot through the windshield as you drive up.
- 6. Photo studio where you are staying. (Your vacation may well prove much richer in scenes. Before and after shots of all your activities as you would want them to your friends. As a joke, take a long unsmiling shot, then make it fun in close-ups. And plenty of real close-ups.)

Closing sequences . . . this can be filmed very quickly and simply.

A lot of a camera, a lot of a companion, a shot through the rear window of your car as you pull away, or perhaps a closure of the words "The End" written on the sand on the beach.

IF YOUR GIRL OR BOY Is going to camp . . .

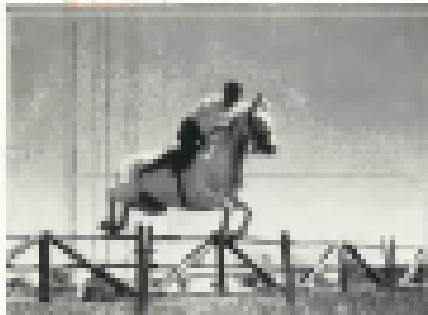


. . . a movie record will save the memories for you as well as the camper. Here are ideas how to capture this story on film:

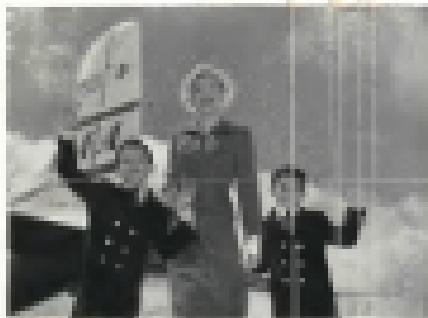
- 1. Youngster looking at camp folder. Looks up at mom or dad, who says "yes."
- 2. Window shopping for camping needs.
- 3. Trying to pack suitcase. Mother takes over.
- 4. Loading car.
- 5. A couple of brief shots will "get you" to camp.
- 6. Approaching entrance to camp. (When you return on "Visitors" Day, you can get an assortment of shots of your youngster and friends as they show you around the camp.)
- 7. Tired but happy youngster trudging toward your car carrying duffel bag.

GOT STREAKS

on your film?



If there are streak marks, check your projector gate.



Before cleaning on your film? Time to clean your projector gate.

Movie an otherwise wonderful movie has been robbed of its brilliance, unfortunately, by streaks or smudges that show up on the projection screen. While it's an irritating situation, and a serious one, too, the solution is 1-2-3 simple.

First off, be sure your camera is not the offender. Keep the lens clean, of course. But a second precaution is also necessary—the camera gate should be cleaned regularly. Otherwise bits of abrasive dust or other foreign matter may badge in the gate and leave vertical scratches on your film. Your camera manual tells you what to clean and how to clean.

The second step is to check your projector. It, too, requires periodic cleaning of its gate and lens. Dust and dirt in the projector gate will also cause streaks—dark ones in this case. Occasionally, something may get caught between the film and the lens, which you can "blow" away. But the safe and sure way is to

clean the gate. Only takes a moment to do this.

And last—but by no means the least important—is periodic cleaning of your film with an approved film cleaner. When your film is returned from the Kodak Processing Laboratory, it is clean here. But in sitting, lifting, and even ordinary projection, film will pick up dust and abrasives that can dull your screenings and even cause permanent scratches. A word of caution: Use only a cleaner made for film, such as the new Kodak Movie Film Cleaner (with Lubrocoat). Only \$1.00 for a 4-ounce bottle. Ordinary cleaning fluids can ruin your movie. To clean your film, place it on a reel, or use your projector. Wetolate a lintless cloth with the cleaner. Squeeze until almost dry, and then draw the film slowly through the cloth. By holding the cloth close to the sprocket reel, the film will be dry by the time it is wound onto the take-up reel. After you've cleaned one roll, a look at the cloth will convince you it's worth while. Your films will not require as frequent cleanings if you show them on Kodak Movie-Kodak Movie Film Clean.



Both prints were made from the same film the frame-faker used after cleaning.

For the

bigest and brightest 8mm

movies you can get



... have your photo dealer project one of your favorite reels in the new Kodak Showtime 8 Movie Projector. It has everything you would want—PLUS! Its super-bright 750-watt lamp and Lumetron optical system enable you to project your personal movies brilliantly as big as or bigger than life—clear across a 9-foot screen. You also get 400-foot reel capacity for half-hour shows, "big-scope" f/1.8 lens, "full-picture" control, reverse action, power zoom, 2-reel storage compartment. It has variable speed control. And it's lubricated for life... never needs oiling. Comes with new Kodak Projector Splicer mounted in its cover. Complete in its own built-in case, \$119.50.

Which do you prefer to project?

No doubt about it. Everyone prefers the longer, uninterrupted shooting of a large reel of film. Whether you have spliced your film into large reels or not, you'll be fascinated in the new Kodak Projector Movie Splicer (shown and library) in the illustration above. It requires no cement, no welder! The splicer makes a special notch cut in the two pieces of film to be joined. Then pressure-sensitive Pressureps are applied to both sides of the film, giving you a smooth, professional-type splice that will last and last. Splicer alone with supply of Pressureps is \$4.95.

1

A handful of small reels

2

One large reel



Meet the newest member of the Brownie Movie Family

BROWNIE MOVIE CAMERA, LENSLET f/2.3



The next time someone asks you which movie cameras you would recommend for a beginner, keep in mind this new Three-Brownie. It has the same operating ease and film economy as the single-lens Brownie Camera, plus the 3-position lenses to make regular, wide-angle, and telephoto movies. No extra lenses to buy or switch. No forming either. Lowest price ever for a complete movie camera—\$99.50.

Tips on Wedding Movies



As your brides or mother of the bride, I tell you, there's more to a wedding than the actual ceremony in the church lot at home. There's often two or three months of planning before that big day—selection of the members of the wedding party, arranging the church and caterers, mailing of the announcements, plus a thousand and one other details that must be taken care of.

These movie cameras can capture all of this very easily. But don't be satisfied with just a few scenes of the bride and groom at the church or reception, and possibly some "posed" shots of the wedding party. Whether you're taking the movies for a member of your own family, for a friend, or if it's your own wedding and you've arranged for someone to make a movie record for you, get the complete story . . .

Start with the announcement

If there is an announcement of the engagement in the paper, copy it for your introductory title. You can shoot just the headline—if that tells enough of the story—or you can shoot a scroll title of the entire write-up. Make this shot long enough to read the copy twice. Use of a Stereo-Movie Title eliminates any problem of focusing or framing.

Next, arrange to get an informal pose of the bride-to-be, and perhaps her mother, addressing invitations. First, a medium shot followed by a close-up, and then an extreme close-up looking over the girl's shoulder "reading" the invitations. Also get a shot of the gift table.

Come the big day . . . start your shooting with a closeup of the bride adjusting her veil

just before leaving for the church (if it is a church wedding). Then follow with a long shot of the church or home where the wedding will take place. As the guests arrive, make a series of brief shots. You might be able to get the groom and best man going in the aisle or back door, too. But be sure to capture the arrival of the bride and bridesmaids.

Get plenty of close-ups

If it is a church wedding, and if you are playing with color film, you may not be able to capture the actual ceremony indoors. Photo lamps are sometimes not permitted in a church. However, there is seldom objection to these lights in illuminating the bride and groom coming down the aisle as they leave the church.

You'll want to be outside the church to get views of the guests congratulating the happy couple. But the best opportunity for these all-important informal shots is at the reception. Of course, you'll film the cutting of the wedding cake, and the bride as she serves her bouquet. But also catch informal scenes of guests, as well as members of the wedding party.

Speaking of weddings . . .

A wedding movie such as "Wedding Album" is truly one of the finest and most thoughtful gifts you can give a young couple. And it is in such a new special-creation gift that has just been announced—the Kodak Movie Camera Gift Kit. Beautifully packaged in a white, silver, and gold box, this kit contains a Disney Movie Camera, A129, in Ivory and Gold Kodachrome coloring, and two rolls of Kodachrome Movie Film. There's also a special booklet giving tips on shooting wedding movies. Make it your gift to the couple, and then "borrow" the camera to shoot their wedding story. They can then take the camera to get movies of the honeymoon trip. This new gift item is now at your photo dealer's. \$49.95.



What to shoot in your own back yard

Hope's the place to shoot some movies. And throughout the year a lot of prime movie opportunities, likely or not, are to be found right in your own back yard.

During weekday dinner hours, maybe you just walk around the house . . . or take a bit of time . . . to wind a platter in a family croquet contest . . . to clean a few golf balls . . . or clean up the car for the coming weekend. Maybe,

later, there's your first shot. Then you, or your friends, will approach an individual flower bed—and there's your second shot. Next, sun an orchard. Take with more right in to enjoy fully the blossoms, and your movie camera can move in the same way. Only move so—because it can concentrate on an area only inches in width. Further which, when projected, becomes just an inch in width in your movie screen.



For one subject, one shot—but for each subject a sequence. After shooting a scene—say, with a kid, move to really shoot . . .



. . . and get a series of closeups such as this. Picture this one flower full across your movie screen!

too, there are a couple of back-yard family subjects during the week. These are all ASA exposures subjects for Kodachrome Film if shot in bright sunlight. But, if you have, for example, is in the shade of a big tree, shoot at 1/25. And, if your picnic supper is late in the day, you'll have to "open wide" to 1/25.1 or 1/15 depending on the amount of light.

Things frequently get a little more exciting on a Saturday or Sunday, but camera exposures remain the same whatever the activity. There's simply no better than that than this—and here perfectly suited is an observant and responsive movie camera for capturing it! For whether your targets are in action, or enjoying the action of others, a movie camera will get them just as they are.

How to shoot the backyard movie

Films in sequence. An introductory shot from fairly well back . . . followed by a short series of closeups. Your three gardens, for example, it's composed of scenes. If not hundreds of blossoms, with the whole arranged for best effect as viewed from screen the

Picnics & picnics

No grill's flame creates a picnic full blown. Your hands place plates, set out tempting salads and sandwiches and rolls and all the other things that make a picnic so inviting. Every one of them colorful. Every one of them a subject for a shot—especially in a closeup. Consider this, too, that the head of the household finds himself in the role of outdoor chef. Film him, of course. But this also, and again in closeups, much step of his progress. And, when it's time to pull up and fall in, it's also time for another few shots. Again, 1/16 is the correct setting for such shots. If the grill and picnic table are in the shade, remember to open your camera lens to 1/25. Then put down your camera and picnics in yourself. You've got your picnic, aren't you?

Do we seem to harp on closeups? There's a reason. Hardly any of us take enough of them, even though they're almost always the ones that

wire the "Aces" in every movie show. We frequently contact them because we tend to regard every image in a camera's finder as a separate picture. It isn't, really. In movies, it's only a part of a picture. So we shouldn't try to "get everything in" any one shot—any more than in life we'd attempt to enjoy things by remaining seated in one spot. You shoot a movie, move to think of it, especially as you look at things when without a camera!

Shoot a movie subject as you see it

What are the youngsters up to over in the sandpit? From where you stand you can see they're having fun. But now you stand up to see better. One cheery architect proudly points to a fort he's built. You bend down closer to admire it. Then turn to compliment him on his handiwork. That's the way to do it. And you know by now, we're sure, that children are not only every parent's favorite movie subject.



Why children are attracted to play—that's the how to add to their movie stories!

but that the youngsters themselves favor their own images above all other movie subjects. Kid stuff is real stuff to youngsters, and more better than when in movie close-ups.

Any movie camera will make close-ups...will let you cover an arm a foot or a lot less in width. But stop an inexpensive Forum Lens over your camera's standard lens and you can really move in. Many movie-makers who have editing devices, such as the Brewster Master Timer-Dolby, move their cameras to the sides and frame small areas and objects in the interest panel—which sweeps things up in grand style on the screen. And, if you've a telephoto lens, don't forget that it can "pull in" nearby ob-

jects as well as the more distant ones! In fact, because you can stand back while getting close-ups with a telephoto, it's the best of all ways to capture unexpected and therefore unposed movie glimpses.

Project your movie ambitions, too

We've just been talking about shooting back-yard movies. Have you ever shown your movie audiences on a sunny and pleasant evening to family and neighborhood friends? The very essence of successful back-yard shows is built around a relaxed informality—and here's no natural setting. Whether your movie screen features last month's ceiling or last winter's blossoms, it'll be at its colorful best when screened under the stars in your own back-yard "theater."



The back-yard theater is a popular attraction, and every aspect of it calls for movie stories.

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CBS-TV

The Adventures of

ALICE AND PAMELA

ABC-TV

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GOOD SHOTS



1. George Kipinski, Brantford, Ontario, Canada. Mr. Kipinski got this shot of the motor yacht as it was leaving Port Hope on the Trent River. (P.A.)
2. Dr. C. H. Gold, Scottsdale, Arizona. After spending this wonderful shot of the colt, Mr. Gold had to move fast to rescue the old mare that had after him. (P.A.)

3. Paul G. Johnson, Long Island City, N. Y. Mr. Johnson copied it out this for his shot. Taken in the Rose Garden at Bronx Park, N.Y.
4. Mrs. Robert L. Hoban, Hartford, Connecticut. Young Connecticut player won for "Coming off" when the mother made the non-smoking shot. (P.A.)

Kodak

Movie News

For both home and movie movie makers

Published by Eastman Kodak Company, Rochester, N.Y.

* Finest Movies of Them All . . . *

WHAT is Christmas year? Children, yes, as viewed by individual members of the family. It's a lot of different things.

To a young child, Christmas is a day of delight that dances with the familiar living room transformed into fairytale, with a glowing and fragrant tree disclosing a host of colorful and crinkly packages, each of which opens to reveal a joy more wonderful than those already opened in happy dreams. It's a time when the glow-ups in "yesterday" have turned to love and love is never more inspiring with affection . . . a period when memories and mouth-watering aromas from the kitchen calendar in an eye-blinking plateau that challenges even the sturdiest of postural appetites . . . a day that passes all too soon, and ends in a familiar bed now laden with new playthings.

To an older child, Christmas brings the

family love shared focus. It's a moment in which new discoveries that giving can be as pleasurable as receiving . . . that offers a taste of adulthood, through sharing with other members of the family the happiness of younger brothers and sisters.

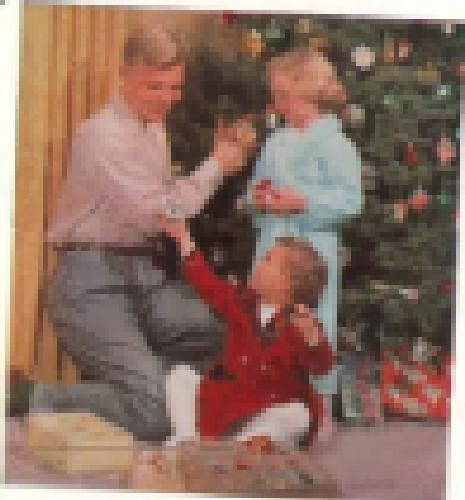
Movies of the year

To parents, of course, Christmas is the climax of months and weeks of planning and preparation . . . the season that makes everything worth while. Add to that wait-making parents, Christmas is even more: The opportunity for the best family movies of all . . . the occasion when invaluable growing-up experiences, perhaps mixed in the rush and distractions of everyday activities, can now be added to a movie diary against the happier and most

(Continued over the page)



Daniel D. Taull Jr.
Archival Collection



symbol of all picture backgrounds. And the Christmas season is ready!

For realize this—if, perhaps, you have yet to enjoy indoor movie-making: Your movie camera, regardless of make or model, has a remarkably fast lens that is as capable of "seeing" indoors as it is outdoors. Today, too, indoor lighting equipment is far less expensive, far more versatile, and more certain of good results than that of the earlier days of home movies. A halogen-light, low-cost light bar, fitted with remarkably efficient reflector-flashed lamps, is all you need. A light bar that holds both cameras and lamps in a single unit so that you are free to move in almost any direction whenever it takes you.

Kodachrome in all its wonderful color is the film to use. And those on your rolls should

give you a Christmas record you'll never forget—all the anticipation, preparation, and enjoyment of your happy Christmas ever. Type A Kodachrome Film, certainly, as much of Christmas is an indoor season. And a roll, at least, of Daylight Type for the outdoor scenes you plan to shoot. Or, if you prefer, you can use "Type A" for day and all settings—"No. 4" indoor situations, that through a Kodak Daylight Filter for Kodak Type A Color Film to give it the proper color balance.

As an indoor exposure—it just couldn't be simpler! The distance from lighted camera to your subject determines the lens opening you use. It's all spelled out on the exposure card printed with the film, and by the exposure guide printed right on the light bar. When the lights are up close, and therefore most brilliant,

Christmas morning doesn't really need a night. It writes its own pretty much from the moment you start exposure. But to save the trouble if we suggest an unusual camera angle for you . . .

Continuity

FOR CHRISTMAS

Let's face much of it, this year, from a different viewpoint. At least, the early-morning scenes that make pictures that the normal negative film can't record in Christmas time, or at any other—will then be captured in your rolls.

Now, motion picture chemistry can move chemistry in a most sudden shift.



you might naturally use a small low opening. When several bags cluster, you use a medium size low opening. And when you're well back with lights and cameras, you open the lens wide. It's even easier than filming outdoors in sunlight because the brilliance of the photofloods is always precisely known.

Shoot in sequence

Try to start your Christmas movie when you begin your Christmas preparations. With gift wrapping, trim trees, laying "rite" roses to Santa and stockings by the fireplace. Tell the Christmas story—of which Christmas Day is the climax. Shoot, too, in sequence. There's an outline below of the most important sequences—and each phase of Christmas suggests its own. On Christmas Eve, as another example,

there's the tree and its ornaments, the wrapped gifts, and you, yourself—all an important part of the Christmas movie. You can begin this sequence with an introduction that as the tree is brought in and fixed to its stand. Then the boxes of ornaments and dried as they appear from store or closet, and, in extreme close-ups, are affixed to baubles. From the presents, as hands stack them one on top of another. Then, from well back, the full scene—the children will sit on Christmas morning.

And now a hand—only—pressing a light switch. Now all the camera eyes are the softly glowing tree lights. There—darkness—as spelled out with a short laugh of film shot with a hand wrapped over the lens. And then, perhaps, the little continuity for Christmas morning outlined just below . . .

3

1. **Clock face** giving the first Christmas movement. Your child's face eye-opening, and then smile. (Up and the right expression is this time. Let make your youngster's eyes right, or these last minute gift of a few rays.)

2. **His bed**, from floor level, reaching for slippers. His bedposts show, away from floor level, as it swings open and presents the pair into the picture field.

3. **His hand**—knocking on his parents' door. Again this, also reaching for slippers.

4. **Knock-knock**—knocking twice on the Christmas tree. (The two knock-thrums are at most to give the youngster's movements.)

"Knock" part of the knocking for the slippers . . . Also by the tree . . . knocking under it . . . the other time is. (This shooting technique is to make your camera steady on one subject—within the tree—until it is a few seconds—right to the third—time. Just as a child's eyes don't move one minute in another.)

5. **Breakfast plates** across the room to Mammie, where bacon has set the first present.

6. **Young hands** make you the carrier for the gift, take the plates—and the radiator for width. Mammie entering wrapped gift . . . and another. Dad offering a gift.

7. **Mother** who makes over the youngster's shoulder all the presents and wrapped gifts surrounding him.

8. **Bed**, now, of course, comes the "big" presentation and for this you simply have to change the youngster's expression so as to suggest the surprise. Then, with all the gifts balanced, you'll not only want a fine shot of other members of the family enjoying their presents, but also some different pictures of the numerous presents still in. And remember that just before dinner will make over those rays? Take care of these last three hours as another family member, such as grandpa, may be there. If there's a wife and she's the engine, understanding these signs your camera, for safety's sake by a few a few. If she's a child helper, like it is advised for the second new scenes and thereafter. After all, as the girl for picture photographs of young ones. There's no other time of the year so fruitful of opportunities for both love and unexpected glances of children!

Put Your Best Footage Forward

There's no trick to editing and titling your personal movies. While we can make a Hollywood production out of this, it isn't at all necessary. The simplest step is to assemble your movies on large reels for uninterrupted showings of 15 minutes—or longer. They'll be even better if you eliminate any poor sequences and trim the ones that are obviously too long. And there are inevitably mistakes when you will want to rearrange scenes to smooth out your movie story.

Shoot poor titles

First, shoot the titles you need. If you haven't already made notes, a quick run-through of your films will enable you to jot down a description of each scene from which you can write your titles. When do we? Shoot as it may sound, no more than necessary. Often your movie tells the story by itself and requires only an opening title. How long should your titles be? Long enough for you to read them easily. Even a one-second-wand title should remain on the screen 3 or 4 seconds.

Bronxville Movie Camera owners will find the new Bronxville Movie Title Guide (Illustrated) a wonderful investment for making not only titles, but extensive close-ups as well. The small samples, printed or typed titles, sequences, or illustrations from periodicals or folders. You can even film scroll titles with it. Complete with cleaning tips and titling aids, \$12.50.

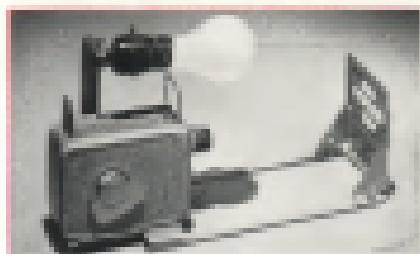
Assemble and splice

With your titles on film and your movies by spliced on hand, you're ready to go. You should have a reversal. With this you'll need a splice (see page 7). It helps, especially with home film, to keep a viewer for helping when you may need cutting.

As you wind your film onto large reels you can do your editing and also splice in your titles. Label each reel and pop it into a labeled film container. Kodakscope Books are ideal because they not only provide longer shows, but they feature a few easy-load designs, especially impressive with home film. Kodakscope Film Cases give the protection your films need. A 200-foot Book and Case costs just \$1.25; 400-foot size, \$1.45. The 400-foot Home Book and Case combination is \$1.85.

One reel, one subject

Whenever possible, have one story or subject, such as a vacation trip, per reel. Of course, all movie-makers acquire footage of day-to-day family events that do not tell a particular story. However, these scenes are priceless to you and



your family, and most certainly you will want to assemble them on large reels. You can do this in a chronological order, or . . . we suggest that you assemble a special reel for each youngster. This can be selected shots, taken over a period of time, to make up his or her "growing up" diary.

With the long winter evenings at hand, now's the time to do the editing and titling. As you project your finished movies, we're confident you'll agree that the reward of smoother, more interesting shows is more than worth the little time involved.

Can I get stills from my movies?

The answer is "yes," provided your movie shots are well exposed, sharp, of low contrast, and celebrity close-ups. Kodak can make color enlargements for you, but we don't recommend it unless the shots are technically excellent.

Color prints from Home Kodakscope frames are usually limited to 7½ x 7½ inches . . . from Home Kodakscope frames, in 4 x 6 inches. Our lab experts determine how large by gauging the quality and detail of the original. Price per enlargement is \$1.15, regardless of print size. Prints should be ordered from our Chicago lab through your Kodak dealer. Ask him to request a Kodakscope Enlargement, Special Size. The lab requires 3-film lengths of home film, 3-film lengths of Home film, with a sheet inserted in the perforation of the frame to be printed.

Kodak does not make black-and-white prints from either color or black-and-white movie film. Some photofinishers do offer this service. Check with your dealer.

Vacation from Snow

WHEN you're movie-making in northern climes, you will move southward before the holidays, many will pack bags and move equipment shapely thereafter and head for warm sunsets and suns. For them, those forethoughts:

Get a carrying case for your camera, if you don't already have one. Many of today's carrying cases do double duty—carry the camera when it's not in use, and hold the camera when it is, thus freeing your hands to make adjustments. These Field Cases pay off on one trip in convenience and protection.

And you might—if you haven't already—look to that indispensable and helpful Koda-Krome in the Kodak Skylight Filter. Especially if you're going to be doing much shooting over water or from the air, where there's usually quite a bit of ultraviolet light which, on color film, gives scenes an unnatural blueness. The Skylight Filter absorbs it.

Exposure? Just as back home—for similar subjects. Which usually means that, down South, you'll be skipping down a lot from normal shooting. Not because the days are warmer, but because more southern scenes are brighter because of white surfaces and buildings, brilliant beaches, sky and clouds. Using Kodachrome Film up North you'd give the brightness of those 20-21's or 21's—reducing the familiar standby of 20 for average bright subjects in sunlight. You do just the same in the South!

You will, however, want to observe one slight change in familiar shooting techniques. Shoot all possible times for your unfamiliar subjects. You'll find there ready-made in the many signs and plaques that identify sites and sights to you when shooting, and will later

identify them with equal efficiency when you are showing your movies.

We suggest that you look over your movie targets before you shoot. By this schedule you'll know better what to film, and from what angle to film it. And when you do this, do it in sequence and not just in shots . . . of which the simplest example is this; a little scene; an introductory full-view shot; the close-ups and semi-close-ups that match your personal enjoyment of the subject; and, finally, another mid-distance view to sign things off with, if possible, a member of your party walking out of this subject and into the next. Take your movie viewers right along with you!

For a really different gift ... give Duplicates

WHAT member of your family wouldn't love to receive a copy of your personal movies—especially if he lives miles away? Movies that show the action and color of your own family activities, of the children "growing up." Or that friend who was part of your vacation movie wouldn't enjoy having his own print?

A color duplicate of the pictures you know will be of interest to them would be a most thoughtful



kind gift. It's a gift no one else could give, and one that would offer lasting pleasure.

Even if the lucky recipients don't have a projector, they can easily borrow or rent one.

For your own use

Gifts are not the only reason for getting copies of your last rolls. The ones you like the best, and thus show the most, will be the first steps to show signs of wear. And continually fire and don't bring irreparable loss.

Duplicates are reasonably priced. Check with your dealer. Kodak will make copies from these Kodachromes, and there are independent laboratories which will duplicate films and Kodachromes and black-and-white originals.



Gifts that Say

Open wide!

... for someone you know who
should make movies now!



Bosma
Movie Camera Kit \$12.95



Bosma
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Bosma
Movie Outfit



Bosma Super 8
Movie Outfit



6

At Christmas, your friends are often caught by surprise at acquisitions as to what equipment to buy for their own use or as gifts for someone else. If these movies will answer their needs (as they do for most families), tell your friends about these new movie gift packages we have ready for Christmas.

Indoor-outdoor kits

The \$3.75 Kit includes the Bosma Movie Camera with 35mm lens, together with the Bosma 2-Lamp Movie Light and two reflector flood lamps. For everyday family viewing, our home cameras make more satisfying color movies—movies in color. Only \$39.45.

The \$4.95 Kit features the Bosma camera with super-fast 35mm lens, its handy field case, the Cine-Kodak Folding 4-Lamp Movie Light, and four reflector flood lamps. Complete, \$59.45.

Camera-projector outfit

The Bosma 300 Movie Outfit incorporates the Bosma camera with 35mm lens and the Bosma 300 Movie Projector with a handy projector screen. Projector will show home movies up to 3 feet wide. \$149.75.

The Bosma 500 Movie Outfit features the Bosma camera with 35mm lens and the Bosma 500 Movie Projector. In addition, it includes a camera field case and the Cine-Kodak Folding 4-Lamp Movie Light. The projector provides 300-seat illumination and projecting up to 4 feet wide. Outfit price, \$144.95.

At the top of the line is the Kodak Super 8 Movie Outfit. It contains the Bosma Movie Camera, Tunnel 35mm, its field case, and the Cine-Kodak Showtime 8 Projector. The camera comes pre-equipped for telephoto and wide-angle as well as standard movie lenses. The projector will show home movies big as life—clear across a 5-foot screen. \$24.

There's nothing cheap about the "Kodacines" except their prices. The fact that Kodak has decided to make specialized equipment to sell at modest prices does not mean that this equipment is any whit less precise and dependable than if its quantity were smaller and its prices higher. This is all by way of saying that you won't go wrong in recommending any of these new outfitts.



Good Shots

Isn't our year "good shots"? Remember that cheery, sunny days of simple composition and contrasting colors are best. And, of course, they must be sharp. Send film stripings only—please. Those made from the sheet or end of a卷 are unacceptable. Only 1% of a year's entries submit slides to "Good Shots." Kodak Photo News, Kodak Photo Company, Rochester, N. Y.



1. John M. Abing, Fort Lauderdale, Fla.—Mr. Abing shot this close-up of the model George Clooney during a live taping in New Jersey, U.S.

2. William C. Barnes, Indianapolis, Ind.—The photo of the well-known personality stands at the entrance to North Shore, Indiana, U.S.

3. Charles G. Williams, Dallas, Miss.—Close-up of a wonderful shot close-up of a smiling Mission with a blue sky and white cloud background. U.S.A.U.S.

4. John Jay, Williamson, N.Y.—This unusual portrait of a smiling older is all the more pleasing because of the camera angle Mr. Jay used. U.S.A.U.S.

"Stocking Gifts" FOR THE MOVIE MAKER ...



Kodak Field Case
Provides full camera protection. Deep front storage bags ensure ready-to-use lens. Priced from \$4.95.



Kodak Movie Quik Kit
For quick loading of film and frame film. Complete with combination and film canisters. \$10.95.



Kodak Film Kit
Convenient cases hold filters, attachments, in ruling-out compartments. \$1.50 for most movie cameras. From 1a.



Kodak Movie Camera
Changes camera from 16mm single or multiple lens, fit lenses and other Kodak accessories. \$19.95 each.

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"Isn't there some way I can get my movie film processed without the inconvenience and delay of having to take them to a dealer and then return to pick them up?" Mr. A. B. S., Portland, Oregon.

There is. The next time you buy a roll of Kodachrome Film, ask your dealer for a Kodak Processing Label. After the bottom half of the label is torn off the film-camera, and then you can seal your exposed film direct to the reverse. Kodak processing laboratory. You attach the other half of the label for identification. Kodak will return your film to the dealer from whom you obtained the label, and you pay him for the processing charge when you pick up your film.

A proposal of our article in this issue on writing and editing. Mr. R. L. F., of Philadelphia, N. J.

writes in to suggest that movie-makers use the back side of the white leader strip to write down dates and a brief description of what's on the film. When you do that, your titles, all the information needed is at hand.

High School Photo Contest

Not one, but we want to alert you—at you can enter your home-spirit—about Kodak's annual High School Photo Contest. There will be 128 cash awards this year, totaling \$10,400. The contest runs from January 1 to March 21, 1958, but any picture taken since April 1, 1957, can be entered.

Who's eligible? Any public, private, or parochial school student in the U. S. in its territorial possessions, in grades 9 through 12. Any number of snapshots can be entered, taken on any make of black-and-white film, with any model camera. Entries can be made in any of four classes: Natural Activities—People—all ages; Picturesque Activities and Fun; For further details and contest rules, write to: Kodak High School Photo Contest, Rochester 4, N. Y.



Save the "News"! We have prepared an informative and educational pamphlet for filling your boxes of Kodak Movie News, glued to the back cover of each viewer. And send 10 cents in coins, by money-order, to: Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

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